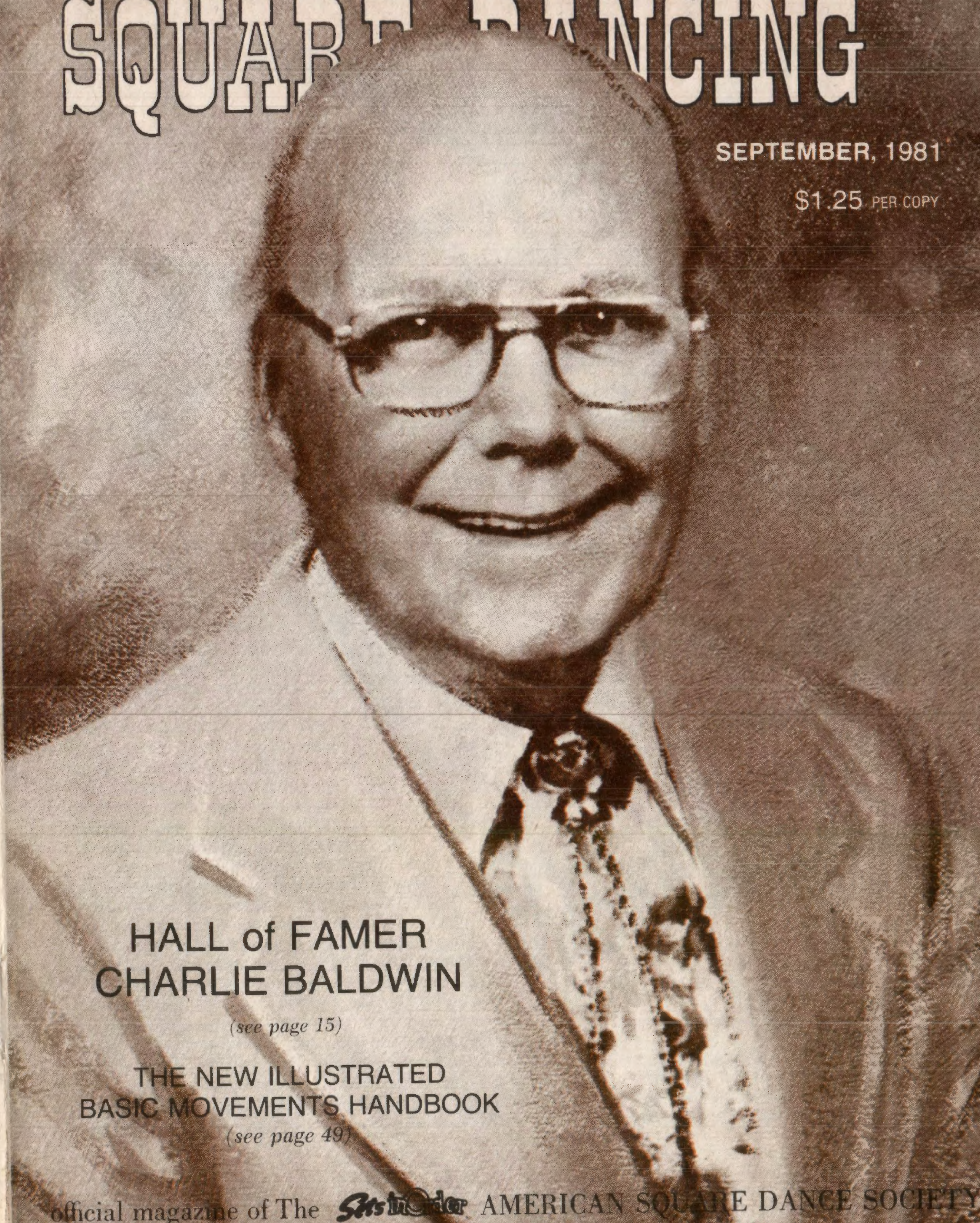


# SQUARE DANCING

SEPTEMBER, 1981

\$1.25 PER COPY


A black and white portrait of Charlie Baldwin, an older man with glasses, wearing a suit and tie, smiling. The portrait is the central focus of the magazine cover.

## HALL of FAMER CHARLIE BALDWIN

*(see page 15)*

## THE NEW ILLUSTRATED BASIC MOVEMENTS HANDBOOK

*(see page 49)*

official magazine of The  AMERICAN SQUARE DANCE SOCIETY





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## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We wonder if you can help us? We require a special record for a musical production and that record is (I believe) the old Wolverton Mountain square dance record put out by Bill Castner. We know it is available on Old Timer and Top but it is not the correct sound. We are willing to pay all costs if someone has a copy they would sell and airmail to us. Or maybe swap "something" from New Zealand?

Art Shepherd, Assistant Registrar  
Bursary Section  
University of Canterbury  
Christchurch 1, New Zealand

**Anyone with a copy of this Bill Castner record, take note, and please contact Art directly. — Editor**

Dear Editor:

I want to strongly endorse the article in your magazine on a "freeze" of 7-10 years on

the Mainstream basics. Since 1956 we have averaged dancing at least once a week, in many states, at many festivals, weekends and week-long camps. Few of the people we knew then are still with us. When they drop out, even for a year or so, and try to come back, they get frustrated. It is not the fun they once knew. Let's workshop our present lists, and it will be more fun with more people, who know that even if they have to stop for a while, the square dancing they enjoyed is still waiting for them.

Ron Arvin  
Washington, Indiana

Dear Editor:

I have a complete set of Sets in Order (SQUARE DANCING magazine) dating back to 1952. They are all in good shape. If anyone is interested in buying them, please contact me.

J. Heinz  
1435 James Ave.  
St. Paul, Minnesota 55105

Dear Editor:

I would like to make reference to your article entitled "Poor Kid" in the June issue, where you speak of the Highland Fling misuse of do sa do. In response to your plea to give it a name of its own, for the past two weeks in our Happy Apple's Club, we have been using a call I entitled Hi De Ho. This call is used in  
*Please see LETTERS, page 103*

## SQUARE DANCING

(ISSN 0037-2889)

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OF

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# AS I SEE IT

bob osgood



September, 1981

A RECENT SURVEY taken by the giant Sperry Corporation shows that fewer than 25% of this nation's adults have learned to listen. In other words, "we listen on the level of 25% of efficiency." That means in a lecture, only one fourth of what the speaker is saying is picked up by the average audience.

Listening must come first, then understanding. Think of what this means when every word counts. Just imagine the potential catastrophe if only one out of four important instructions was missed by a person studying to become a doctor, a lawyer or an architect.

And, what about square dancing? We would be in sad shape if in the call "Allemande left, grand right and left, partner do sa do, promenade home" a dancer only listened to the part that called for the do sa do. No, we feel sure that square dancers *must* be the exception to the rule or else those who listen to only one call out of four represent those who drop out of the activity rather quickly.

If ever there was a coat of arms for the square dancers, a picture of an *ear* would have to be included. It may be that listening is an art and that those teaching new dancers must start first by teaching the student dancers how to listen. If this fete is accomplished then perhaps square dancing is due more credit than it is now getting for shaping up the listening powers of the nation.

## Square Dancing on the Big Tube

BOB RUFF recently completed a commercial for Country Time Lemonade that should be airing any time now. If you ever want to hear weird stories involving square dancing,

talk to those who have done TV or movie sequences set up by non-square dancing choreographers. . . . The two-hour reprise of the old Beverly Hillbillies TV series features a bit of square dancing with Jonesy Jones (that's right, our old friend, Jonesy Jones) doing the calling. The special is slated for this fall.

We recently received a copy of *Back to Basics*, a masterpiece of American how-to-do ingenuity put out by Readers Digest. Subtitled "How To Learn and Enjoy Traditional American Skills," it tells how to build a house, plant a garden, raise your own food, how to preserve food, make furniture, raise capital and even control pests. In a section listed as "Old-time Good Times" it talks a bit about "foot-stomping dances and fast paced games" and, sure enough, there on page 384 is a section on square dancing, complete with some simple drawings and one of our full-color shots from a recent issue of SQUARE DANCING magazine. You might be interested in a quote or two.

"Before television and radio, Americans created their own entertainment . . . among adults the art of conversation flourished and so did Saturday night square dances. Though times have changed, old-time amusements are still going strong . . . instead of memorizing long, elaborate dances like the quadrille, Americans relied on a prompter to remind them of what steps came next. The square dance was born when some innovative prompters took to calling out whatever steps came to mind.

"There are more than 2,000 different calls, as the steps are known, and it is doubtful if any one person can dance them all. Beginners should learn about 75 basic calls; old timers master as many as 400. Each dance begins with a standard call, 'square your sets,' in which pairs of dancers form in groups of eight to create the basic squares. From the 'honor your partner,' a good caller keeps the dancers continually on the move and challenges their skill with a variety of figures (combinations of steps) that he calls."

☆☆☆

While it's always nice to get publicity for the activity, it's unfortunate that square dancing is presented as an activity having 2,000 or more different calls which any non-dancer reading the article might assume he would



have to learn if he were to become a square dancer. A realistic figure for even the more advanced dancer would be considerably less and the number of basics in the family groupings for a Mainstream dancer is pegged by Callerlab at 68. Relatively few of those coming into the activity, perhaps 10% at most, will want to move past Plus II and that's 98 movements at present (including Q.S.).

### *Scene Stealers*

**I**F YOU WERE ONE of the lucky ones to get in on one of the two performances of the Legend of "Pappy" Shaw portrayed so well by the Washington Square Dancers at the recent Convention, then you went away a little wiser perhaps concerning the history and background of this activity. You probably also came away chuckling a bit over one of the unplanned sequences.

As happens so many times, it's the little unexpected episodes that become the highlights of an experience. This happens to all of us in our every day life. We go on an expensive tour, enjoying everything that had been planned by us and for us but what do we remember? It could be that unscheduled parade that popped up when we were in Malaga or the visit to a country market when we were in Vermont. The unexpected always lasts the longest in our memory.

In the Shaw show, the scene stealer was completely oblivious to the fact that all three thousand in the audience were watching her. The setting was supposed to be a playground at the Cheyenne Mountain School in Colorado Springs where square dancing began a revival in the 1930's.

Several small boys on the "playground" were Indian wrestling. Some girls were jumping rope and in the foreground was a group of youngsters playing leapfrog.

Apparently, in the practice sessions, the youngsters wore blue jeans but here for the big performance, the young lady who caught our attention was dressed in a floor length gingham dress. All went well with the leaping until it became her time to be the leaper. Starting as she had practiced, her hands went on the shoulders of the young lad ahead of her and she leapt. One small problem. As her legs were about to go over the young man, the

dress billowed like a parachute, catching the small hind-end of the boy in the skirt and virtually tipping him into a somersault.

Somehow she got by the first of her three hurdles. However, she had the same results with the second and the third. In one instance, it looked for all the world that the show had come to a complete stop. The audience, now watching only one portion of the stage was in an uproar. Our young lady, feeling she had let the others down, was almost in tears trying to unhook herself from the hinder most part of the final hurdle. Needless to say, the act stayed in for the two performances and we're sure the heroine of it all discovered she was indeed the "hit."

Reminds us of the story they tell of one of the early performances of the Cheyenne Mountain dancers when, in one of their wild Western costumed numbers, the elastic gave way on the pantaloons of one of the girls. A showstopper in itself as the pantaloons reached the floor, but a professional in every sense of the word, the young dancer simply danced out of her underpinnings, picking them up the next time around. Then, without missing a beat, she stuffed them in her partner's pocket to the approving applause of the crowd.

In another instance with these same dancers, a highlight was a "Pop Goes the Weasel" sequence which we believe was a part of the old Rye waltz. One of the exhibiting couples had just come to the finale, a point where the boy puts his hands on the girl's waist, flexes his knees slightly, then with the "pop" of the music, lifts the girl high into the air. Only on this occasion, the young man about to do the lift inadvertently stepped on the girl's skirt. Then, with all his might, he lifted her completely out of the yards of calico, letting her down to find her standing there in petticoats.

A quick thinker, or perhaps a slightly upset young lady, without wasting a beat of the music, hauled off with a strong right open-palmed hand, slapping the young man with a resounding crack. Then, turning her back she huffed haughtily off the stage, dragging her skirt behind her.

Chances are in both these performances, little else will be remembered except the scene stealing, unplanned episodes.



# On Your Mark. . . . . . Get Set. . .

*Does your new-dancer planning  
Extend past class graduation?*

**F**OR THOSE WHO HAVE been successfully producing learner classes each fall, a series on how to recruit and retain new dancers may be purely academic. You may have already discovered how to locate those who would like to learn to square dance. You may have discovered ways of successfully bringing the group into class, retaining them through the number of lessons it takes to become smooth, accomplished dancers, and, beyond that, you may have found the secret of converting these people into friendly, fun-sharing club members. If this is so, then perhaps there is little we can offer in the way of suggestions.

However, if you and your fellow club members or if you as a caller/teacher find it difficult to obtain a good list of potential dancers, and are looking for successful ways of recruiting them into the class and then making class so interesting that few, if any, drop out, then you, like so many of us, are constantly on the lookout for new ideas. More importantly, perhaps you are looking for a concept of just

what your overall square dance program should be. Let's take a look:

Recruiting should be done on a year-round basis. As names come to mind of individuals or groups who might eventually be invited into a class, these names should become a part of an on-going list and added to the recruiting files. Opportunities to present square dance demos to service groups, churches and other organizations whose members might some day become a part of a class are projects that accelerate as class time grows near. One-night-stands offered to various organizations are not only an answer to that group's recreational needs but often present a program the group might want to support.

## Creating Lasting Dancers

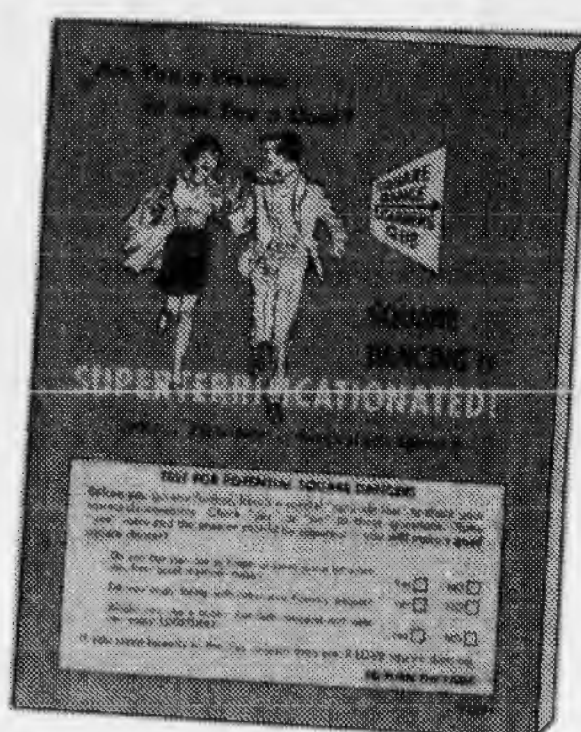
The goal of class time should be to create *lasting dancers*, friendly folk who, during the course of learning, weld themselves into a heterogenous unit, learning the fun of sharing group responsibilities and absorbing more than just the mechanics of dancing. Class par-

## ARE YOU READY?

Now is the time to check  
your supplies for the coming  
fall class season



You can create your own invitation announcements and have them printed locally (above). Flyers are available (right) as a recruiting tool. Posters and poster postcards help in your recruiting drive.







ticipants should be taught to *listen* and should be indoctrinated not only with the background of the activity but with the essentials of dancing smoothly, which, when applied to any basic, makes the dancer learn much more quickly and correctly. Class time in itself is not just a period of learning new basics. It's *learning to be a dancer*. Once having learned to listen and to react to commands, a person will be able to advance to whatever level or plateau that may be the desired goal.

If you are teaching a class this fall, avoid the *tunnel vision* that takes into consideration only the recruitment of dancers and not their future. Project from the end of class time and see whether or not you are realistic in your conversion of the new dancer into being a member of the club.

Remember it takes so much time to be

introduced to each new movement as it comes along — longer perhaps in the beginning while the fundamentals of body mechanics and of automatic reaction are still strange to the new dancer. It takes more time, drill and practice for the dancer to *learn* each new movement. Callerlab suggests 29 two or two and one-half hour sessions to learn the first 48 basics and another dozen or a total of 41 lessons to be taught the 68 basics that make up Mainstream.

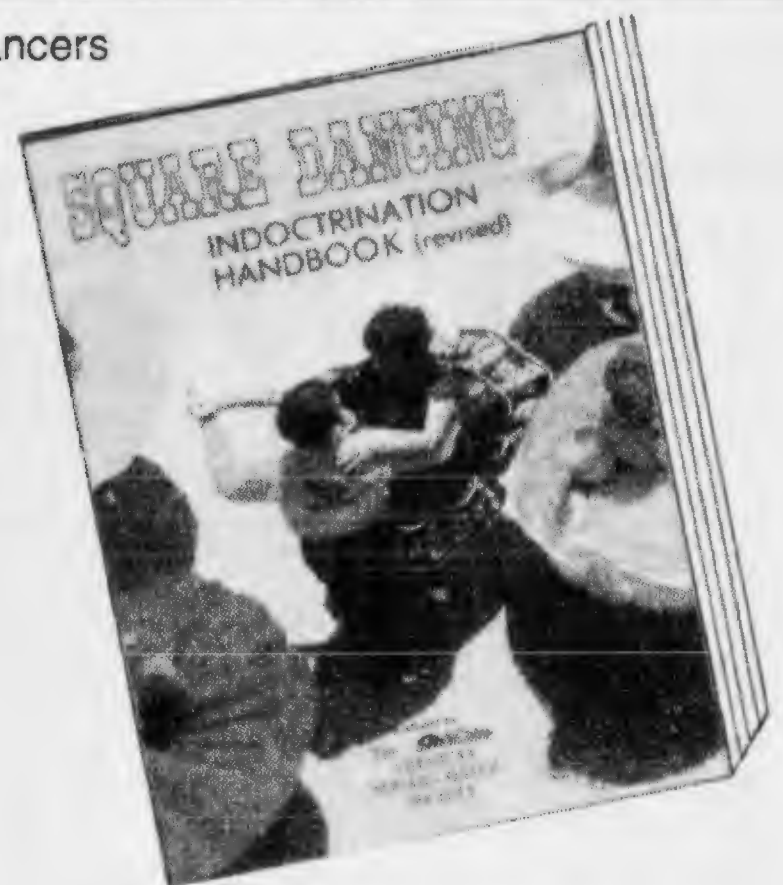
In some areas where square dancing is thriving, dancer/leaders prescribe a minimum of two years dancing at this plateau prior to moving on. In order to accomplish this, there must be a provision made for organized dances at this plateau where individuals may have an opportunity to become proficient at Mainstream before standing the risk of mov-



Government stamped postcards are your least expensive mailing pieces.

The new Basic Movements Handbook and the current Indoctrination Handbook are "musts" in supplying new dancers with supportive information.

Handbooks in the hands of new dancers help to build new dancer interest.







ing ahead too quickly. The "bottom line" seems to amount to a well-planned, complete picture for each dancer as he enters the activity.

If, in your area, you are successful in bringing a large percentage of the new dancers through class and into clubs where they find a comfortable and warm welcome, then perhaps you have already achieved these things. If not, then it's time to look at the activity to discern whether you have methods of successfully holding the new dancers until they are comfortable with the program and with themselves.

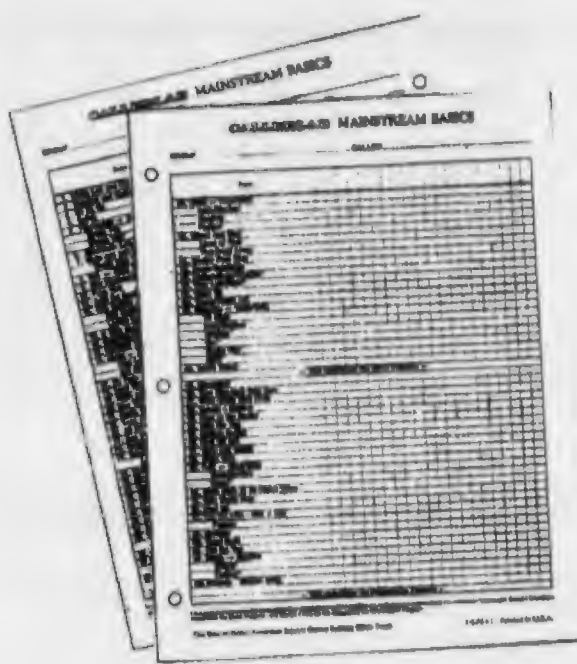
## How We Dance

In the coming months, we will start this section of "Discovery" with helpful hints that will be particularly valuable to the newcomer.

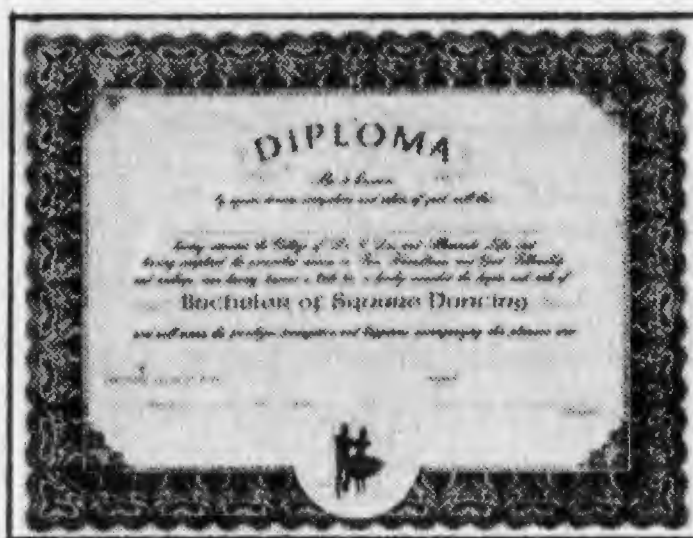
Then, as the dancer progresses with his lessons, the material contained in these pages will become more and more relevant to all who dance.

This month we'd like to take a look at the cast off. A movement that has long been a part of traditional contras, the cast off three quarters has become an accepted movement in the contemporary square dance scene. As we look at it here, we see that it has two different rules. When done from a line of four (A) the outsides hold the pivot (B) while the centers move around them until the couples end facing each other (C).

When the movement is done from ocean waves, (D) the dancers turn equally around the pivot point made by their joined hands (E) so that after turning three quarters (F) the dancers are in box circulate formation.

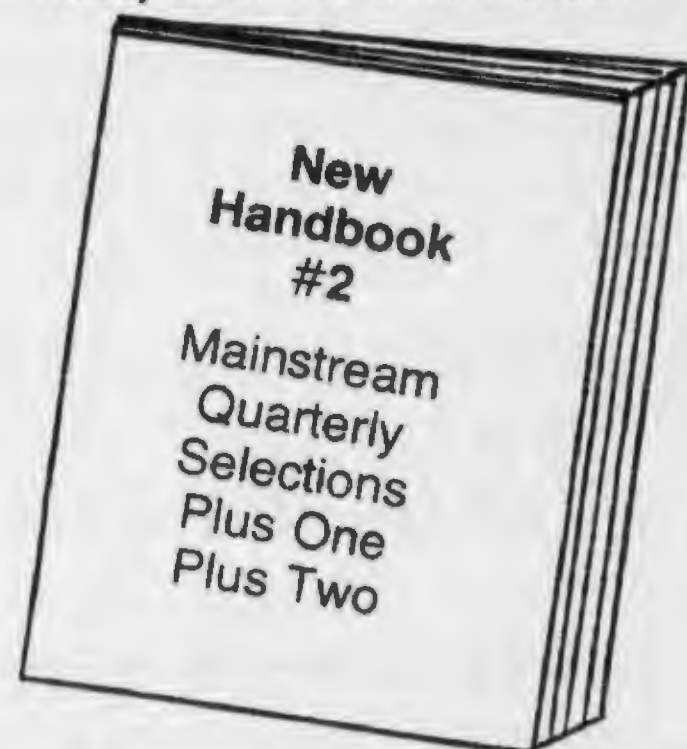


Caller/checklists help to keep track of the basics as they are taught during the class lessons.



It's not a bad idea to stock up with square dance diplomas, now, instead of waiting for class completion several months off into the future.

Your Mainstream Quarterly Selection and Plus Movement Handbooks may not be needed yet but stock up early and be ready when the time comes.



See order form, page 139



If you are one of the 5,000 at the recent National Square Dance Convention in Seattle who received a free Documentary LP



... and, if you told us you were not presently a subscriber to SQUARE DANCING magazine...



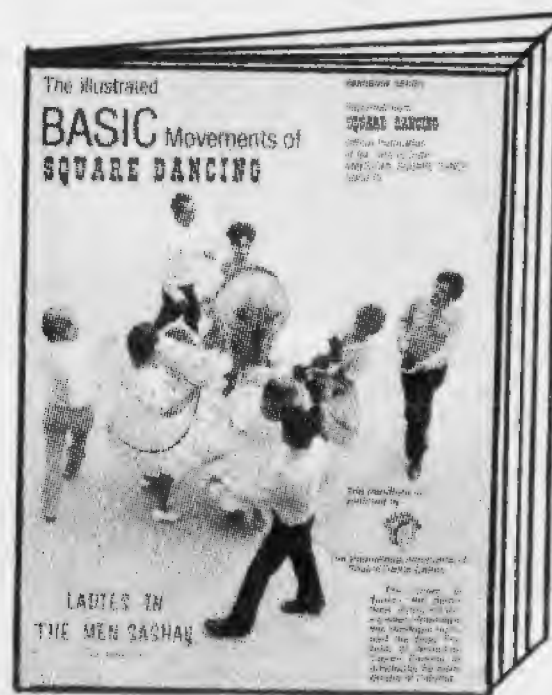
## May We Introduce Ourselves?



This is the first of three "complimentary" issues of the magazine that you will be receiving.

## So, Please Look Us Over

In this issue, note our preparations for the new dancers (pages 11, 12 and 13) ... Check out club ideas in the Walkthru (pages 27, 28 and 29) ... Cast your eyes over the 48 page, full-color Illustrated Handbook, (more than 315 photos, drawings and diagrams) a part of this issue starting at page 97 ... See just how many special articles such as the Workshop dances (page 45), the Datebook (page 130) and the World News (page 41), go into this and every issue.



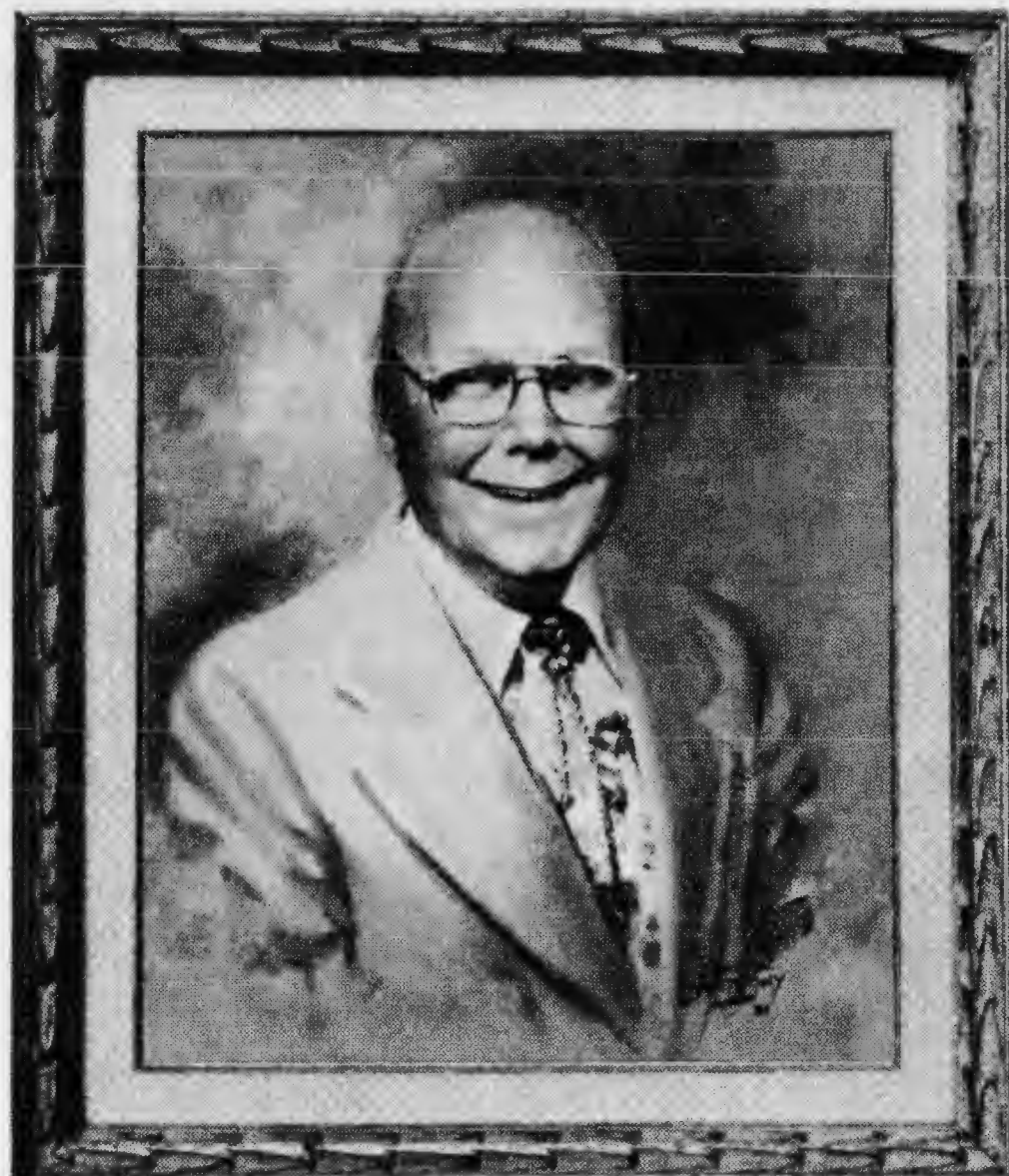
We'll tell you more about ourselves in the October issue and again in our full-color November 33rd Anniversary issue. We'll also fill you in on how you can become a member of the American Square Dance Society and be able to order your own new Square Dance LP documentary square dance records. There's a lot happening in square dancing and SQUARE DANCING tells you all about it.





# Charlie Baldwin

## Ushered into the Hall of Fame



**T**HERE ARE FEW INDIVIDUALS in the world of square dancing who have devoted more time and energy to the activity than the person we are now honoring. Taking an active leadership role in the New England area during the past four decades, the name Charlie Baldwin has been indelibly inscribed in the dance history of that area and in the minds of many hundreds of dancers.

As one of the founders and the editor of one of the largest area square dance publications in the world today, Charlie and the New England Caller both played a significant role in the growth of square dancing in the northeast corner of the United States. As a caller and teacher since the 1940's, Charlie still picks up the microphone and dancers are just as pleased with his calling today as they were in the past.

Charlie has played an important role in New England square dance organization with the dancer groups as well as with the callers organization. During the 1970's, he shared in the formation of Legacy, the international square dance communications group, and even before that, he formed one of the three links in the square dance trouble line known as the Listening Post.

Charlie always emphasized the importance of square dancing as a "couple-activity" and, as if to prove his point, he was seldom without his lifetime companion, his late wife, Bertha. In 1976 at one of the New England observances of America's Bi-Centennial, Charlie and Bertha were honored with the coveted Silver Spur for their work in the advancement of square dancing. In Miami Beach in 1980, Charlie received Callerlab's highest honor — The Milestone Award — for all his many contributions to the growth of square dancing.

In recognition, therefore, of all that he has done over the many years, of his dedication to the activity, of his devotion to the New England Caller and of his love of his fellow New England square dancers, The American Square Dance Society takes pride in welcoming Charlie as its most recent member in the Square Dance Hall of Fame. His oil painting now hangs with those of other illustrious individuals in the Sets in Order Hall in Los Angeles, California.





**NATIONAL SQUARE  
DANCE CONVENTION®  
JUNE 24, 25, 26, 1982  
DETROIT, MICHIGAN**

P.O. Box 35285, Detroit, MI 48235



**T**HE OFFICIAL KICK-OFF for advanced registration in the Michigan area for the 31st National Square Dance Convention was a Pre-Convention Dance held April 25th in Cobo Hall ballroom. Some 1,409 enthusiastic dancers enjoyed the calling of Gale Congdon, Decatur, and Deuce Williams, Taylor, with Pat and Jack Farmer, Muskegon, cueing rounds. As of that date, 1,807 dancers were early registrants for the Convention. Inquiries regarding registration should be directed to Jim and Barbara Ringler, Vice Chairmen, 1210 Eagle Lake Dr., Kalamazoo, MI 49009. Watch the pages of your October SQUARE DANCING magazine for a complete Registration Form.

**National Executive Committee**

Members of the National Square Dance Executive Committee, together with key leaders from the Seattle, Louisville and Baltimore Conventions, met with members of the 1982 Convention last April 21-26 to assist and advise with plans for next year's "big one." In addition to business meetings, several special events were planned. A dinner was held in beautiful Lovett Hall Ballroom, Greenfield Village, followed by a briefing on the historical background of square dancing there by Henry Ford in former years and then a tour of the Henry Ford Museum. The Detroit Convention & Tourist Bureau hosted a luncheon for the group and the Tourist & Convention Bureau of Windsor & Essex County, Ontario, provided a bus tour of Windsor and a reception at the Cleary Auditorium and Memorial Convention Hall. The theme of this latter get-together was "Kick Up Your Heels in Windsor," and, indeed, it is hoped that many of the Convention-goers next June will take advantage of the closeness of Windsor and visit this Canadian sister-city.

Arrangements for all Pre-Convention meetings and activities were handled by Bud and Helen Goldsmith, General Chairmen,

and Wilbur and Leona Seamster, Assistant General Chairmen.

**Benefit Dance**

The Michigan Sunshine Festival, staffed by Michigan club callers and cuers, was held on August 8th at the Midland Community Center. 10 hours of continuous dancing in four different halls, was presented. Proceeds went to support the 31st National Convention.

**Souvenir Cup**

Vice Chairmen of Ways and Means, Art and Joyce Proper, offer a striking white, glass mug for sale as a souvenir of the 1982 Convention. The mug has a panoramic view of the Detroit skyline, including Cobo Hall where the 31st National will be held. It also includes an inscription with the date and location of the Convention. The Propers suggest the mugs are more than just a souvenir and can be used for gifts, door prizes for your club, planters for a favorite plant or just downright good for drinking coffee. To order, send \$2.00, payable to the 31st National Square Dance Convention, to the Propers at 224 Oakwood, Grand Ledge, Michigan 48837.



"The Renaissance City" is the same place with a new face, so be sure to take time to become acquainted with it. You can start by taking an old fashioned trolley car ride right from Cobo Hall. Go to the National Bank Money Museum and view cash from the past in the form of beetle shells and boars' teeth or browse the boutiques in Harmonie Park and Trappers Alley. There's more than 200 major places offering cultural programs and entertainment along with over 500 outdoor recreation places. Detroit is a busy but fun city so don't miss out on where it's happening for square dancers the 31st time around.





# The View from Here

By Bev Warner, Saginaw, Michigan

**I**N VARYING DEGREES, everyone is under stress. But callers' wives get it from all sides: Personal growth causes stress; involvement in or breaking away from a club causes stress; being part of a group, like a family, and putting up with everyone else's stress causes stress.

A doctor of stress research defines stress as "the human response to any demand of life, to anything that causes adjustment." Despite its connotation, stress itself is not always harmful, nor is it necessarily caused by negative factors. Some people survive very well and

accomplish great things while under stress, but others fall apart never to really live and grow to their full potential.

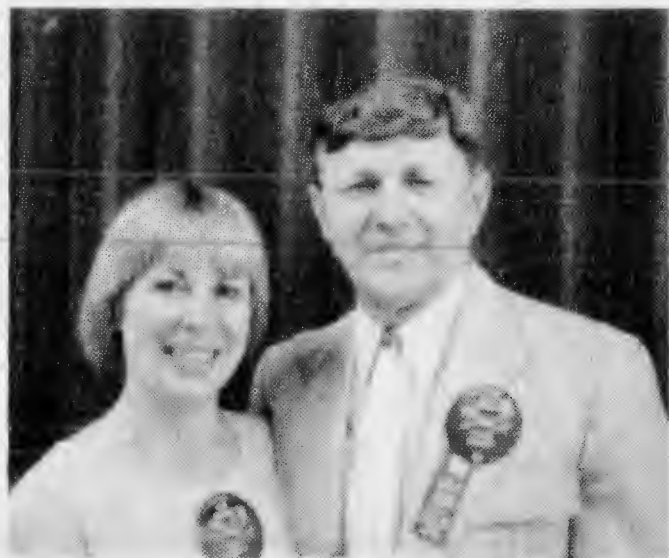
## How Do You Do It?

Many dancers say to me, "How do you keep up the pace of teaching or calling every night of the week? When do you have time for yourself or your family? When do you write and photograph? And who makes all of your pretty outfits?" I reply in this way. "I have a caller's wife's dream — a sewing lady who is my exact size and has my taste in square dance dresses. But most of all, I have energy which comes from within myself — my mind and attitude. I really like everything I do. I plan, write myself notes and am well-organized. But also if I don't get everything done, I don't worry about it." Worry is one word I have eliminated from my vocabulary.

I often think life is lived to the fullest when one foot is on a cloud and one on earth. My problem is that occasionally I find both feet on a cloud. That's when I appreciate my husband's balance as he gently steers me back.

## Daily Discipline

I have learned a wonderfully, interesting discipline. I take five minutes a day and look at an object — any object — a paper clip, pencil, leaf, flower. For the whole time I keep my attention on that object. First I see it physically, really observe it. Then I travel with it. For example, a pencil might mentally take me back to the store, to the factory, picturing how it was made, or back to the tree it was part of, visualizing the tree growing, perhaps even back to when the tree was a mere sprout. Or I may travel forward with the pencil, thinking how it is used; what will be its destiny; watch it



Bev  
and  
Chuck

*Chuck and Bev Warner live in Saginaw, Michigan, where Chuck manages a lumber yard and Bev, a retired surgical nurse, freelances as a writer and photographer. Chuck has been calling and teaching since 1972, is a member of the Michigan Square Dance Leaders Association and Callerlab. He calls, teaches and workshops for four clubs, emcees benefit dances, has campouts and many one-night stands. The big dream of the Warners is to retire so they can travel, photograph and "smell" the wildflowers and meet the rest of the people in the world at a square dance.*



getting shorter as it writes reams of words and so on.

Try it. You can go forward or backward, but you must stay with the object. You can choose a different one each day. But no fair thinking of the phone call you must make or what color petticoat you will buy next week.

This has become a fascinating daily discipline for me. It taught me that I don't half see what I look at. I began looking at everything differently. A thrilling world opened up to me in the little daily things that I handled and had not appreciated and in everything and everyone connected with our square dance activities.

We all need comfort and support. In a culture of nonstop demands, constant stimulation and perpetual change, stress is a fact of life. You can't avoid it or ignore it, especially if you are a caller's wife, but you don't have to be its passive victim either. Slow down. Listen to your body and mind. Look at what's happening outside yourself. Give yourself time to assimilate changes. Consider where you are going. Don't be afraid to look inside at what you feel. Most important, talk about your feelings and make sure your husband does too. You'll have a more successful and happier caller in your family and you'll be a more contented caller's wife.

## Rap with a Rep



*By Ed & Betty Tatters,  
McKeesport, Pennsylvania*

**W**E'RE REALLY SALES REPS in name only. Our initial goal is to acquire points to assist the Pittsburgh Area Square and Round Dance Federation.

As federation president three years ago,

shortly after becoming a Sales Rep for SQUARE DANCING Magazine, I asked for volunteers to assist with contacting the various clubs and classes. I drafted a brief outline of the procedure and presented it with some verbal instructions. The approach I urge those assisting us to follow is to just hint at what an article is all about, then encourage the potential subscribers to take a sample copy and read the article. Once they browse through an issue our mission is accomplished because the publication sells itself with its wealth of informative articles.

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*Introducing SQUARE DANCING magazine to others is the work of many "volunteer" Sales Reps. If you are interested in helping us grow, please write Mary Mayor, Circulation.*

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At large festivals we set up a booth with sample copies available. When the dancers stop to look we try to discover if they are new dancers, officers in a club and so on, then show them an article that could be of help to them. It's a soft sell and we just encourage them to take a sample copy and read through it at their leisure. Needless to say, we always include an order form, inside the sample.

Enthusiasm is the key! We constantly urge those assisting to keep pursuing new subscribers. We do all the ordering of sample copies as well as the distribution, but we do have many helpers. Since our federation has 30 clubs scattered over about a 100-mile radius, you can see why we need help. You do need that one-to-one contact to be successful.

Other areas can use this approach successfully but first they have to get their organization to accept the idea and then be willing to work and cooperate. We can't say "We did it." Rather, we planted the idea.

☆ ☆ ☆

### IN MEMORIAM

Ruth Jewell, member of the North Carolina Callers' Hall of Fame, passed away recently. Ruth was the recipient of a variety of awards and honorary degrees during her life.

Bob Howell, well-liked caller in Georgia and a member of Callerlab, passed away in June. His father, John Howell, an active dancer in the West Georgia and East Alabama area, passed away eight days earlier.

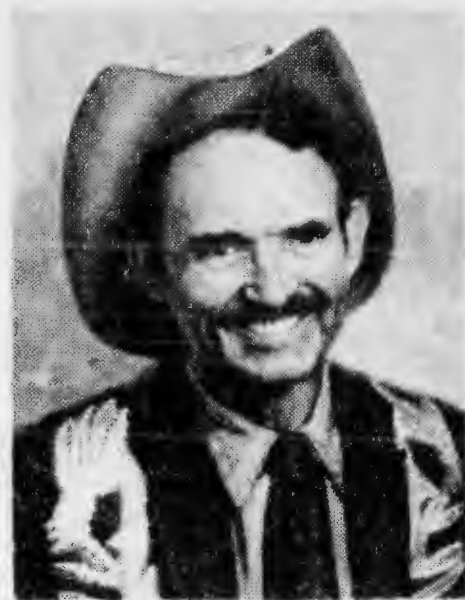
Our sincere sympathies to the families and friends of these fine individuals.



# What is a Basic?

by Les Gotcher, Zephyrhills, Florida

Les



**P**ERHAPS THE QUESTION should have been "When is a basic not a basic?" Many years ago, say around 40, if you knew eight basics you could go to a square dance and have a wonderful evening of dancing. No one worried about losing the dancers because they could dance once a week, once a month or several nights a week and not have to worry about losing out because they didn't keep up with all of the new basics coming out week after week. Even the callers cannot keep up with them today.

A few days ago I received a batch of material from Bill Burleson. Among the newer things was a suggestion for a new basic. It was called "Chain down the line." I have no idea who wrote it because Bill does not include the names of the would-be choreographers. Anyway, I looked through the index of the "encyclopedia" just to see if there was something already out by that name. I found none. However, I have been using this call for years and had never thought of it as a basic, but just as an addition that is directional. Any dancer who has had ten lessons could do it. I use it in all of my beginner classes. Here is the way I use it. I say, "I am going to call something you have not had but I am sure that you can do it just by listening to my call."

**Heads to the right and circle to a line  
Two ladies chain, you're doing fine  
Now turn and chain 'em down the line**

None of my dancers, even in beginner classes, have ever had any trouble with the call because any dancer listening to the call can do it. I know, because I've used it in every class I have taught for more than 40 years now. It's a basic that is not considered a basic because it is so simple and so directional you don't have to teach it.

Here is another thing I use that is not considered to be a basic because it is only an extension of a basic. I use a "right and left thru with a full turn." This one I have also used for years and there is practically no way the dancer can make a mistake. If you were to break it down, it is equivalent to a "pass thru," however, it adds something and forces the dancers to listen, listen, LISTEN.

**Heads square thru, right and left thru  
Now dive thru, do a right and left thru  
With a full turn to face the outside two  
(no way they can make a mistake here)**

After they do the full turn to face the outside two, I often add something like this:

**All eight roll a half sashay  
Box the gnat across the way  
Then pull by and trade by  
There's your corner, left allemande**

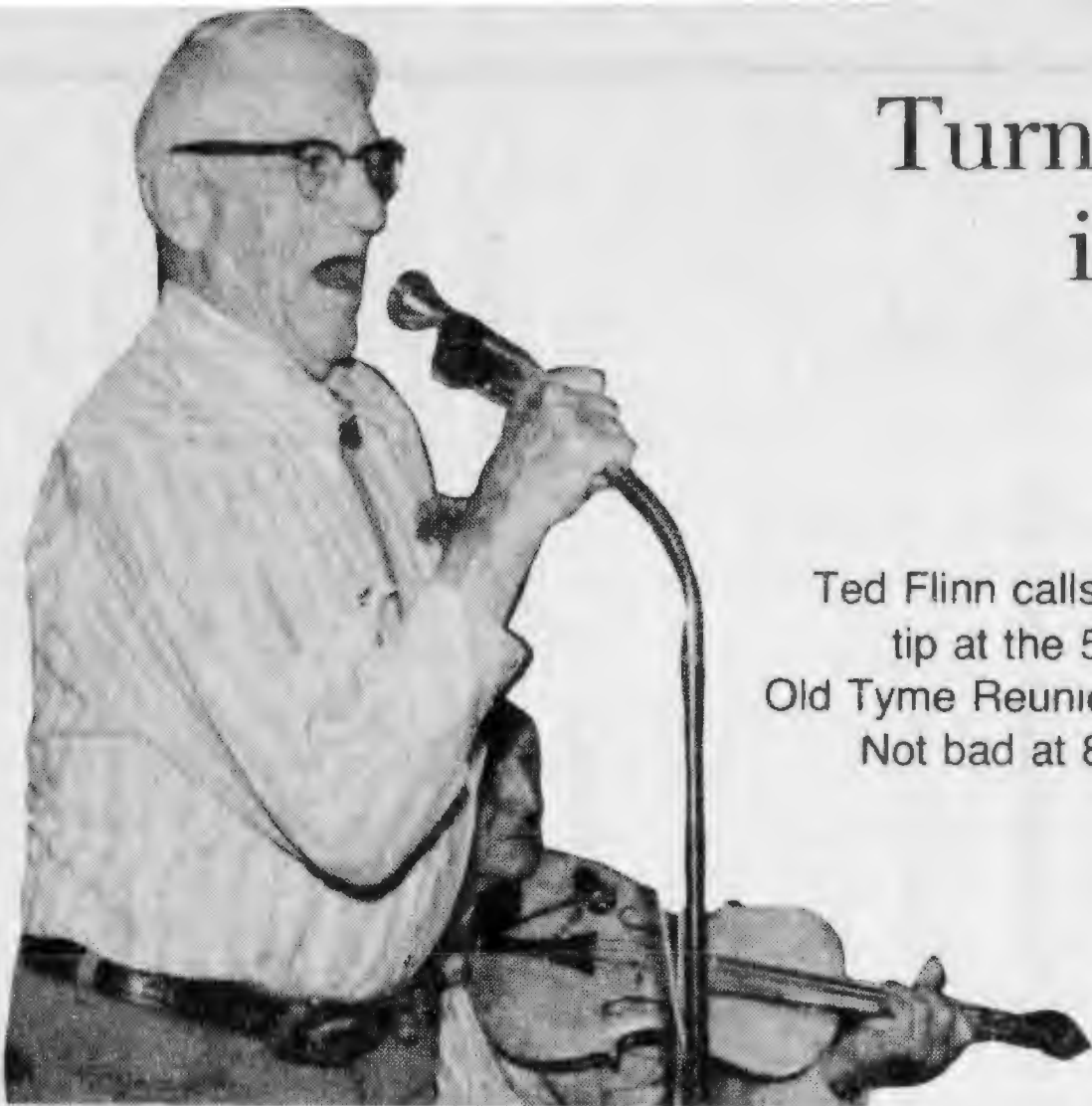
I repeat, these are simple extensions to the already used basics, so why would we ever need to teach them? There are already too many to teach.

I wish Callerlab or some other dedicated group would set up something that would channel all newer things to a committee that would go over the material thoroughly before it is put into print. Of course this would be quite a task but it could be accomplished if a group of callers was really dedicated and willing to attack such a problem. I am aware that this *new* "chain down the line" has not been accepted by Callerlab, and I hope it never will be because it would just be confusing to the dancer who is confused enough as it is.

☆☆☆

(But then, who knows? It just might be accepted. — Editor)





Ted Flinn calls a  
tip at the 5th  
Old Tyme Reunion.  
Not bad at 86!

Turn back the Clock  
in Colorado Springs

# SQUARE YORE SETS

## George Chisholm

Now in his 70's, George still plays tenor banjo, fiddle and guitar with the Hoedown-Aires. He learned to play the ukelele at age 13 and went on to study music and composition. He and his father played for square dances in the Methodist Church near their home in Wichita, Kansas. Following several years in show business, he formed a trio which played for dances in Colorado. He and his wife, Deanie, have helped teach square dance classes and are still active in dancing themselves.

## Ted Flinn

Born in Hutchinson, Kansas, Ted became interested in square dancing as a youngster

**T**HE DATE WAS MAY 17, 1981; the location was the First Christian Church in Colorado Springs; the occasion was the fifth Annual "Olde Tyme Fiddle and Square Dance Reunion." Dean Edwards was master of ceremonies. 200 square dancers and invited guests attended to partake of the delicious potluck supper, enjoy the foot-stompin' music of the Hoedown-Aires Orchestra, dance an evening of nostalgic squares and rounds and pay tribute to the honorees of the evening: George and Deanie Chisholm, E.H. "Ted" and Kate Flinn and Roy Friend.



A round dance in progress with the ladies dressed in lovely, floor-length gowns, true to the old-tyme fashions.





Four generations taught by Dean Edwards: (left to right) Debbie Cox (15); mother, Virginia Christman; grandmother, Betty Williamson; great-grandmother, Glenna Pennington (81).



when his family went to dances in neighbors' homes or haylofts. Both he and his wife, Kate, say "they would rather dance than eat." Ted, now going on 87, came to Colorado Springs when he was 19. Following a severe knee injury as a rodeo rider, he switched careers and became a square dance caller, learning his trade long before the advent of the public address system. For the past several years, the Flinns have been members of a Senior Citizens' group which dances weekly.

#### **Roy Friend**

A 60-year resident of Colorado Springs, Roy was honored as an olde-tyme fiddler. He

started playing at the age of 12 in Tulsa, Oklahoma, where he had to hide in the haybarn to practice. His professional career began in 1946. He has proved his dedication to his music and dancing by even performing engagements while in a body cast, having broken his back. Roy, too, plays for the Hoedown-Aires, who perform each Thursday night in Colorado Springs, June through September.

The commemorations at the Olde Tyme Reunions are given to those who have contributed 50 years or more to the preservation of traditional olde-tyme square and round dancing.

The Hoedown-Aires square dance orchestra with honorees, Roy Friend and George Chisholm, playing fiddle.





# some words on ADVANCED DANCING

*by Bill Davis, Sunnyvale, California*

**T**HE SUBJECT of this month's column is a subject that I'm sure has no "right" answer. It does, however, evoke strong opinions on each side. The subject is the practice of having an Advanced star-tip at the end of open Plus 2 dances. The practice has emerged over the last few years and is especially prevalent in metropolitan areas where there are numerous Introduction-to-Advanced programs in progress.

The basic argument in favor is that it provides an opportunity for Plus 2 dancers, learning Advanced, to exercise their skills in a real world (non-class) environment. Further, it offers additional incentive for them to support the dance. Those who argue against having the star-tip say they exert undue pressure on the Plus 2 dancer to get into the Advanced program — perhaps before he is really ready or even truly interested.

To clearly define the practice, it refers to what is essentially a tip or two after the regular dance is over. Thus, if the regular dance is advertised from 8 to 11 pm, the Advanced after-tip(s) would be from 11:05 to 11:25 or so. This means that the Plus 2 dancer gets his full time on the floor and, hence, should not feel short changed. When this programming device is used, it is often the case that many non-Advanced dancers will stay to watch. If

their friends are participating they may feel some pressure to become involved. This is due to the very normal human reaction of wanting to keep up with the Joneses. Some argue this is bad; others say it is the normal way of life.

It is argued that no dancer is going to support a dance just to be able to have the opportunity to do one extra tip at the end. On the other hand, if two dances in the same general area, on the same night, are competing for the same dancers, then perhaps the Advanced tip may be the deciding factor in attracting the dancer. Whether one approves or not, competition does exist and various incentives (food, door prizes, name callers, etc.) are traditionally offered to attract dancers.

Some callers are objecting to to doing an Advanced tip while others welcome the opportunity. Those in favor may feel attendance will be enhanced, and most callers prefer larger crowds. They also may recognize the desire on the part of emerging Advanced dancers to have a chance to do-their-thing and, when asked, like to be able to accommodate the requests.

On the other hand, some callers are not really prepared to do an Advanced tip but don't wish to admit it. An answer in such a case is for the caller simply to decline the request or not take the date if the after-tip is a condition of the contract. Others say the after-tip does not allow them a proper atmosphere in which to conclude the main dance. If the caller must launch into an Advanced tip in the immediate 3 to 5 minutes after the conclusion of the regular dance, he does not have full opportunity to personally thank individuals for coming and otherwise engage in usual post-dance amenities.

Some point out that the concept of an Advanced (or otherwise higher level) tip or tips is a good answer to the ever present problem of programming in an environment where there

Although this section on advanced dancing will prove to be of special interest to callers, it is written with the dancers in mind. Once dancers are well into Plus II and their friends are drifting into the Advanced brackets it is a sure bet they, too, are doing some thinking about whether or not to move to the next plateau. You, the reader, are invited to fire questions at our specialist, Bill Davis and should the questions be of general interest, he may run some of them in a coming column.



is a wide range in dancer capability. Most dance programmers recognize that one of the toughest jobs at a dance is to satisfy the requirements of such a floor. After tips make it possible for the caller to satisfy a wider variety of appetites.

The star-tip practice has reasonably good acceptance in the Advanced and Challenge programs. However, it is argued that because of the traditionally smaller crowds in that area, dancers have recognized the necessity of such ploys. Furthermore, by being in the Advanced program the dancers are already aware of its demands, and are not, therefore, influenced or pressured by star-tips. On the other hand, there are dancer associations in areas having few or no Advanced programs currently operating association-sponsored programs in which star-tips at the Plus 1 and Plus 2 levels are programmed at a QS floor-level

dance. (The programming problem again.)

In many areas pre-round programs are conducted in which advanced rounds are offered. Double rounds are even programmed between tips with one of the rounds being advanced and one a square dancer's round. This has been used quite effectively to attract additional dancers to a dance simply for the opportunity to get to do what they like to do, i.e. round dance. Is this a different concept than enabling Advanced square dancers to do their thing after the dance? Some say yes; others say no. What do you say? In the San Francisco Bay area all the practices and arguments are currently prevalent. Hence, in one area, at least, these are not hypothetical questions but very much the real world. How is it in your area? Do you have strong feelings about this issue? If so, drop a line to this column. We want to hear from you.

# HOW to Identify a Dancer

*by Dave and Carole Hommel, Jeffersontown, Kentucky*



**C**AN YOU SPOT A SQUARE DANCER without having met the person? Can you drive by a house and make a fairly accurate guess as to whether or not square dancers live there? Sure you can! With tongue firmly in cheek, we offer a few clues, some of which are subtle; some, not so subtle.

First, glance at the automobile. Look for a tattered rag on the antenna. It's probably remnants of a square dancer's flag or pennant. A dead giveaway could be in the back seat in the form of a ruffled petticoat tossed there while hastily changing during the drive to a local pizza parlor after the dance. Look for soft drink coolers; a sure sign of the "hospitality" couple.

Now move your gaze to the yard. Is the grass shaggy? Shrubbery not trimmed? Weeds here and there? (These clues are invalid in Southern California and other western states where water and grass are at a premium.) Most devoted dancers don't have time for yard work. They know what priorities are important in life!

How about the people you see on the street, in stores, or in shopping centers? Premature lines around the eyes and mouth? Well, too much laughing and smiling causes wrinkles. Limping when they walk? Of course dancers tend to get sore feet. Wearing western clothes? Ignore this clue! It was a good clue until a couple of years ago when everyone started getting into the western dress-up act! Do the people you're watching have little snags or pin holes near the shoulder area of their clothing? Badge damage! Do you see them shake hands when casually meeting another person? Think back. You probably didn't do that as often before becoming a dancer. Does the person you're checking out look pleasant? No scowling or sour expressions? Must be one of us.

Finally, if your subject is in deep, fervent conversation with anyone, don't go near and don't interrupt. Since most square dancers have a missionary zeal about them, they are undoubtedly trying to convince someone to take lessons.



# INTERESTING SQUARE DANCERS

## Jack and Lil May



**I**T'S SEPTEMBER — the perfect time to honor May! Mixed up? you say. No, anytime at all is the time to acknowledge May — Jack and Lil May, that is, of Toledo, Ohio.

Jack and Lil were feted on May 31st at a reception and dance honoring their 25th anniversary in the square dance activity. The event was limited to 250 people — one square for each of their 25 years, plus 50 special guests including callers, committee members and their spouses, and a few out-of-town special guests.

Jack and Lil have called for the May Dancers for 25 years, the Buckeye Squares for 20 years and the Watts and Dots for 17 years. Since 1978 Jack has also taught two afternoons a week at the Senior Citizens Center in Toledo, holds a freshman's class each year (80 graduated in this year's group), guest calls in and out of the area and has provided leadership in the area for many years. For the past nine years, the Mays have taken a group of square dancers to Hawaii, where they dance as well as sightsee. Several couples have made the trip with Jack and Lil two or three times, considering it one of their best-ever vacations.

Lil shares the dancers' esteem equally with Jack and complements his efforts perfectly. They epitomize the best of a square dance team.

### **The Beginnings**

Jack and May originally were both entertainers, singing and playing guitar with local

bands and on weekly radio shows. Lil and her sister, also a member of the band, and Jack and the band leader eloped when Lil was just 17. In the heart of the depression, they were grateful when the judge who married them knocked off \$2.50 because it was a double-wedding ceremony.

Following their marriage, the Mays ran a studio in Fremont, Ohio, and in Philadelphia, Pennsylvania, giving guitar lessons. Somewhat later they saw an ad for square dance calling and felt it might add to their variety. They took lessons, liked it, and started their calling career shortly afterwards. Their first paid date was New Year's Eve 1955. They started their own club the following October and the May Dancers have been in continuous operation ever since with Jack as the only caller.

### **A Toast to the Mays**

The fans of the Mays are many and they voice their opinions of Jack and Lil with enthusiasm. Here are a few samples of what they have said:

"Jack and Lil's influence has been felt in just about every aspect of square dancing. They have made a perhaps never-to-be-matched impact on the local square dance scene."

"Jack and Lil have spent seemingly endless time and ability doing things to help square dancing and never doing anything to hurt it."

"They're the friendliest couple we've ever known. They always bend over backward to help anyone who needs it."

"Seeing Jack and Lil go about their careers in square dancing is like seeing a fine performance by a talented actor where the performance rises above criticism because of a happy blending of hard work, background, talents and personality."



In addition to entertaining, Jack has been an electrician. His knowledge of electronics helped him master the technique of sound equipment and he has given clinics on sound at various conventions. While Jack's life really centers around square dancing, he also likes to fish whenever he has time. Lil enjoys sewing, designing and making all her own square dance costumes. She has also written several articles about square dance attire.

Jack and Lil have four children and five grandchildren. Two of their granddaughters are learning to square dance. The Mays celebrated their 43rd wedding anniversary this past July.

Jessie Britt, who shared much of the material in this article with SQUARE DANCING magazine, writes, "Why is Jack so popular in these parts? There's a lot of reasons. He has a good singing voice, a good mike voice, calls to a good beat, comes well prepared, has a friendly, outgoing personality. He and Lil never say anything unpleasant about anyone. They always go the extra mile to help square dancing."

And Jack May's philosophy is, "Square dancing is for sharing."

May many, many people continue to enjoy sharing square dancing with Jack and Lil for a long time to come.

## CONTRA CORNER



### *Easy Does it Everytime*

*by Dick Leger, Bristol, Rhode Island*

**I** CAN REMEMBER dancing this dance way back with live music and it always seemed to help those who weren't too sure of themselves when it came to contra dancing. I was included in this group at the time and always welcomed this dance as one where I could win! It seemed there wasn't too much chance to go wrong. I've included this one so if you've had any problems with the previous dances, at least this will be an easier one with which to work.

#### **Setting It Up**

As this is a rather easy dance to teach and call, I'll fool around a bit at first after I've lined up my squares up and down the hall as well as across. Side ladies chain across the floor and the heads pass thru around two to a line of four. All pass thru and arch in the middle, the ends turn in and circle four. Centers pass thru, split two to a line of four, all pass thru and the ends turn in. Circle four full around again then pass thru, split two to a line of four. At this point all join hands up and down the hall in long lines and once again, we're ready to go.

#### **Teaching the Dance**

All go forward and back. Men swing the girl

on your left and put her on your right hand side, making sure that they do! Right and left thru across and back again. Everybody square thru four hands and make sure on the fourth hand that they go straight by. At this point it is good to point out they are now facing a new lady (except the ends) and with this new girl swing. The ladies will chain over and back as the ends cross every time.

#### **Huntington Reel**

Alternate Duple, double progression — author unknown

— — — —, **Everybody go forward and back**  
 — — — —, **With the girl on the left swing**  
 — — — —, **Across the hall right and left thru**  
 — — — —, — — **Right and left back**  
 — — — —, **Same four square thru**  
 — — — —, — — **With a new**  
**girl swing** — — — —, — — **Ladies chain**  
 — — — —, — — — **Chain back**

**Ends cross over and —,**

**Everybody go forward and back**

Once again, just exercise good judgment in the type of music you use. In this particular dance it won't be that crucial. You'll find most any style of music you desire, that achieves the feeling you are trying to establish for a particular segment of the program, will work.



# TAKE A GOOD LOOK

a feature for dancers



JOE

BARBARA



**STYLING AND  
STANDARDIZATION  
FROM CALLERLAB**

JOE: We've been noticing a few changes in our club's workshop sessions recently. Gradual changes to be sure, but changes never the less. Since April when Callerlab members "froze" the Basic and Mainstream lists, our club caller has been spending more time with us brushing up on the basics — drilling us on doing the movements correctly and encouraging us to drop some of the questionable habits we've picked up along the way.

BARBARA: If you'll go through the descriptions and styling notes that Callerlab has recently released\* you may be surprised to find you are doing some of the movements in ways that are contrary to what the majority of caller/leaders have voted on.

JOE: For example we've checked the styling notes on the types of handholds to be used in stars and I find I've been using a box star (they call it a "pack-saddle" grip) for almost all men's stars when actually in most stars, other than thar stars, the fingers-up, palms touching palms' star, is called for.

BARBARA: One thing that particularly interested me is the emphasis on *skirt work*. When Joe and I first started dancing, a great deal of importance was placed on the ladies *working* their *skirts* as a natural adjunct to movement. The styling notes very definitely encourage this. One change we noted was that Callerlab does specify the use of skirt work with the *free* hands in a two ladies chain or a four ladies chain. It does not recommend its use with the right hands that are starring, neither does it call for skirt work to be used in making any stars.

JOE: The universally accepted standardization for the promenade position, for the do

sa do and for circling to a line is also spelled out loud and clear perhaps for the first time by a democratic vote of a majority of caller/teachers.

BARBARA: We also note a tendency for some couples to switch to a varsouviana position when doing a Wheel and Deal. This switch is not only an awkward movement, most movements that follow (right and left thru, swing thru, etc.) require that hands be "up front" and ready for action. For that reason, it would seem to me that the prescribed "escort" promenade is much more logical. The ladies might also check to see what Callerlab members suggest we do when starting a promenade from a right and left grand and what kind of an ending is spelled out following a promenade.

JOE: And men, do you have any idea of how far you are supposed to promenade before you stop at home or when a "box" star is preferred over a "palm" star? Well, it's all in the book. We've gone a long time with lists that differ and now we hope this one will be accepted by everyone.

BARBARA: Our caller said it will probably take a while for all of us to break old habits but that many of the habits were from the use of movements that lacked smoothness or were simply different movements "borrowing" the call of another basic. Our caller has also impressed upon all his dancers the importance of having a recognized standardization of calls that all dancers and callers can respect. He told us there was a lot of supportive give-and-take among the more than 1,200 members of Callerlab but the beautiful part of all of it was that handled in a democratic way, the callers would support the list, the styling notes and the recommended timing.

\*Check the new Handbook for the Basics which appears as the center section of this issue.



# The Dancers

# Walkthru

## PROMOTING SQUARE DANCING

**S**QUARE DANCE WEEK is from Monday, September 21, through Sunday, September 27, 1981, and clubs everywhere will be joining together to promote this joint effort of letting the world know about our activity. How can your club help? Here are a variety of ideas gleaned from square dancers from many areas. Some involve time and planning; others can be accomplished with very little effort. Take a look and see what you might use to fit your needs. Then have at it and let's see if we can't make 1981 a banner year for new square dance classes!

### Massachusetts

The Western Massachusetts CO-OP Association, an organization which links square dancers, round dancers, callers, cuers, teens, singles and senior citizen groups, goes all out to promote "Learn to Square Dance Week." Its object, as stated last year, is "to promote the fun of learning to square dance with a multi-media campaign to non-dancers through the use of dancers, demonstrations, bumper stickers and television."

At a large, annual festival in Chicopee, the CO-OP Committee secured a booth to promote square dancing. In addition, various clubs gave demonstrations as part of the professional entertainment which was included. Point-of-purchase square dance posters, giving locations and dates of classes, were placed in stores, churches, banks and other places of business. 1,000 bumper stickers were displayed on dancers' vehicles. Proclamations were obtained from various city mayors acknowledging Square Dance Week. 10, 20 and 30-second commercials were placed on one local television station, and the showing of a TV film, "The History of Square Dancing in Connecticut Valley," was shown on one of the


cable television systems. Demonstrations were given at various church, school and fraternal gatherings.

Money to cover the large campaign was received from the various groups belonging to CO-OP. This type of promotion requires a large organization and the cooperation of all its members. It is intended to blanket an area with information about square dancing.

### New York

The cover of the Fall issue of the Flada Flyer, newsletter for Western New York and the Niagara Frontier, presented an Open House Schedule for clubs in its area for Square Dance Week as well as for the following two weeks. It was hoped that all Flada Flyer readers would encourage their friends to attend an Open House convenient to them. The schedule for each club included the date, time, caller, name of club and location.

FRONTIER  
LEADERS  
AND  
DANCERS  
ASSOCIATION



**FLADA  
FLYER**


Vol. 6 No. 3

FALL ISSUE 1980

60 cents

**OPEN HOUSE SCHEDULE**

<p><b>Sept. 11</b></p> <p>Thursday, 8 P.M. Square Dancing J.P. WHEELER, Caller St. David's Church 451 Seneca St., Southside Plaza West Seneca, New York</p>	<p><b>Sept. 16</b></p> <p>Sunday, 8 P.M. Square Dancing JACK MERRILL, Caller St. Paul's Lutheran Church Route 1, Ellettsville, New York Ellettsville, New York</p>	<p><b>Sept. 21</b></p> <p>Friday, 8 P.M. Square Dancing JACK MERRILL, Caller St. Paul's Lutheran Church Route 1, Ellettsville, New York Ellettsville, New York</p>
<p><b>Sept. 20</b></p> <p>Saturday, 8 P.M. Square Dancing JACK MERRILL, Caller St. Paul's Lutheran Church Route 1, Ellettsville, New York Ellettsville, New York</p>	<p><b>Sept. 25</b></p> <p>Thursday, 8 P.M. Square Dancing JACK MERRILL, Caller St. Paul's Lutheran Church Route 1, Ellettsville, New York Ellettsville, New York</p>	<p><b>Sept. 26</b></p> <p>Friday, 8 P.M. Square Dancing JACK MERRILL, Caller St. Paul's Lutheran Church Route 1, Ellettsville, New York Ellettsville, New York</p>
<p><b>Sept. 28</b></p> <p>Sunday, 8 P.M. Square Dancing JACK MERRILL, Caller St. Paul's Lutheran Church Route 1, Ellettsville, New York Ellettsville, New York</p>	<p><b>Sept. 30</b></p> <p>Tuesday, 8 P.M. Square Dancing JACK MERRILL, Caller St. Paul's Lutheran Church Route 1, Ellettsville, New York Ellettsville, New York</p>	<p><b>Sept. ?</b></p> <p>Thursday, 8 P.M. Square Dancing JACK MERRILL, Caller St. Paul's Lutheran Church Route 1, Ellettsville, New York Ellettsville, New York</p>
<p><b>Sept. ?</b></p> <p>Saturday, 8 P.M. Square Dancing JACK MERRILL, Caller St. Paul's Lutheran Church Route 1, Ellettsville, New York Ellettsville, New York</p>	<p><b>Oct. 4 &amp; 11</b></p> <p>Sunday, 8 P.M. Square Dancing JACK MERRILL, Caller St. Paul's Lutheran Church Route 1, Ellettsville, New York Ellettsville, New York</p>	<p><b>Oct. 6</b></p> <p>Tuesday, 8 P.M. Square Dancing JACK MERRILL, Caller St. Paul's Lutheran Church Route 1, Ellettsville, New York Ellettsville, New York</p>



**OPEN HOUSE PROGRAM**

With the summer vacation over and clubs resuming regular dance schedules, thousands turn to recruitment and admission of square dancers in our area. Most clubs have scheduled Open House dances to entice people into the program and with the new year starting the Open House as part of the year's first dance. As a service to clubs and callers we are starting the Open House as part of the year's first dance. As a service to clubs and callers we are starting the Open House as part of the year's first dance. As a service to clubs and callers we are starting the Open House as part of the year's first dance.



# The WALKTHRU

The Rochester Area Federation of Western Round and Square Dance Clubs, Inc., with permission from The American Square Dance Society, put out an information flyer/booklet which included pertinent facts about square dancing, its minimal cost, an activity for any age, etc. Four contact names and addresses were printed on the back of the flyer.



## California

Last year, the Associated Square Dancers of Southern California sponsored a week of demonstration dancing at a large shopping center in Downey. For five days, five different clubs hosted open dances with a variety of callers taking their turn at the mike. On-lookers were also treated to some exhibition groups during these periods, including dancing by the blind, the handicapped, cloggers, a senior citizen group and contra dancers — thus showing the wide horizons square dancing encompasses. The audience was encouraged to participate and thus have their appetite whetted to join a beginner class.

## Posters

Square dancer posters to list new classes are available from The American Square Dance Society (see order form, page 90). Made from durable, light-weight cardboard, these have space for clubs and classes to write



in their own information.

Here are two other poster ideas which clubs have designed to fill their needs. Phil and Betty Aranguena, Sagebrush Spinners, Elko, Nevada, took the September, 1978, cover of this magazine and, using their own pictures, adapted it into a very catchy poster.



The Swinging Rebels, Rialto, California, used an American Heritage theme on their poster to attract new dancers. The Swinging Rebels also danced at a local shopping plaza and handed out new class flyers during the evening. The same flyers were sent to local newspapers, radio stations and TV channels in the hope that some of them would be inter-



ested in including news of square dance classes in their coverage.

## The WALKTHRU



### Variety of Ideas

A flyer was seen tacked to the bulletin board of a public golf course in Southern California. It included information about a new square dance class starting in the area. In the lower right-hand corner were stapled several coupons which stated: "Take a coupon and bring it with you. First night free."

...

Doris Tinsley of Foster City, California, includes on the registration sheet of the first night of class a place to check an answer to the question: "How did you find out and/or hear about us?" Over the years, friends have been the most frequently checked answer with newspapers in second place.

...

Pat and Joyce Munn noted a full-sized billboard off the freeway outside of Reno, Nevada, with very large lettering: Learn to Square Dance — followed by the name and telephone number of the caller.

...

Ted and Dot Wojeski, Boynton Beach, Florida, made a flyer, reproduced it and placed it in the club house of the various condominiums in their area. It reads:

Would you like to dance for your health?

Would you like to dance for sociability's sake?

Would you like to dance for fun?

Would you like to dance for exercise?

Would you like to learn to square dance?

If you answered YES to any of these questions, then come to the clubhouse at 7:30 on \_\_\_\_\_ for a fun time with your neighbors, learning to square dance. We have fun; we dance; we socialize; we have parties and we have a grand time!

☆☆☆

Yes, there are many ways to tell the world about the joys of our activity. And like so many good things in the world, the more we share it, the more there is to share.

### BADGE OF THE MONTH



CLAUDE HAMNER

Names can be misleading. At first glance, the words, Lone Star, might lead one to believe it had something to do with the Lone Star State of Texas. Not so, this time.

The Lone Star Swingers are from Jacksonville, Florida. The club derives its name from the fact that the sponsoring institution, St. Paul United Methodist Church, is located on Lone Star Road.

Carrying the title out even further, the design is that of an old Western marshall's badge, with a lone star in the center. The badge is bright orange with white lettering.

The Lone Star Swingers dance every second and fourth Friday at 7:30 PM and guests are always welcome.



# Traditional Treasury

By Ed Butenhof

**D**ID YOU EVER HAVE THE WRONG NUMBER of couples for squares? Try a circle of 5 couples, or 6, or 40. The so called big circle dances (mostly associated with Appalachia) are adaptable to virtually any of the two couple movements used in traditional dancing. Big circle dancing usually has a very flexible form. The caller (who is often dancing while shouting directions from the floor) cues the various figures in the order or arrangement desired. The music is usually fast and a variety of clog steps can be used or simply a light running step, depending on whim and energy level.

Let's start with a circle of couples (or several differently sized circles depending on hall layout and people density). If you want to be organized about it, you can designate couples alternately 1's and 2's then you can say 1's lead out to 2's. For a less organized (more hectic) approach, skip that step and just say "one couple find another couple" and see what happens. Any couples left out can just swing and be ready to get in at the next change, (on to the next).

While couples are facing they can be directed to ladies chain, circle, star, doceydo, take a little peek, dive for the oyster, chase the possum . . . etc. One figure that we haven't previously talked about that works well is the docey ballonet from a circle of two couples.

## DOCEY BALLONET

**Ladies cross to opposite lady's place** (by left shoulders), **face out, join hands and all balance forward and back** (8)

**All turn half by the left,**  
— — **and balance again** (8)

**All turn half by the right** — —,  
**and balance again** (8)

**Courtesy turn partner** (on left) — —,  
**and balance again** (8)

The basic idea can be and has been varied in

many ways. Do with it as you will.

If you have small circles (even big ones if you want to take the time) try a cumulative pairing process. Have one couple lead to the right and do "their thing," move on to the third, move on again and this time have #2 follow up to #3 etc.

**WARNING:** This style of dance to fast music can be very tiring if people aren't experienced at it or if they're out of shape. Judgment is important in deciding how much is appropriate.

Big circle dances traditionally have parts where everybody works together in big lines also. Patterns like this are found as the Farandole\* in medieval days and in grand marches (with different music) in more recent times. One pattern which is very old (older than any of the books) is the snail or spiral. Use hoedown music, reels or a march depending on the effect you want to create.

From a broken circle (leader on the right end), the leader circles right and gradually moves in toward the center, thus creating a spiral of dancers following him (or her). The leader gradually gets squeezed into a smaller and smaller center space until people wonder "What happens when we all collide in the center?" What happens is that the leader at the last possible moment turns sharply to his (or her) right and moves through the spiral. Though there doesn't seem there will be enough room, there always is. The dance works beautifully with adults or with preschoolers . . . truly a universal dance.

**\*Note.** For more information on the Farandole and other ancient dances, an excellent and inexpensive paperback is "May I Have the Pleasure" by Belinda Quirey. Its available from the Country Dance and Song Society, 505 Eighth Avenue, NY, NY 10018.

**Are you a traditionalist?** Many of today's dancers cut their teeth on the couple dances, quadrilles, contras and squares of yesteryear and still enjoy them just as they did years ago. If properly presented these traditional dances are perfect companions for the contemporary scene and offer an extra dancing dimension. So, if you get the opportunity to dance some of the old traditionals — give them a whirl. You may just discover a new dimension of enjoyment.



# Choreography



## Too High

## Or Too Low?



*by Dave and Shirley Fleck, Toledo, Ohio*

**W**E HAVE RATED about 1,500 dances during the last five years. When the system we are using was approved at the Atlantic City Square Dance Convention, it appeared to cover all levels of material. There would be as many intermediate as square dance levels in any given month. However, the picture is changing and *not* to be betterment of round dancing.



Dave and Shirley, active in all phases of round dancing since 1970, are among the founders of Roundalab.

The square and round dance record companies have made a change in the type of dances they are putting out. Their changes have been dictated by economics — the selling of records. We leaders have allowed unlimited taping which has affected sales. At the level of square dance music, taping is not a major factor but at the intermediate level or above, any sale lost hurts the record companies dearly.

Most of the major square and round dance labels have limited their output to square dance level only or restricted the upper levels to one or two a year. This is not producing enough selections for the choreographers to write to, so they have turned to the pop field. It would appear we are hurting ourselves. Most of the commercial music is not suitable for round dancing. Recordings often contain sequences that are too lengthy, broken measures, uneven tempo, very uneven recorded volumes and so on.

With this music the choreographer has gone into a "Can you top this?" type of writing program. It appears that it has gone out of fashion to write a good intermediate dance. We have so many really good and knowledgeable choreographers, we must ask them to close the gap.

There seems to be a certain status symbol in dancing now that says, "To be recognized you must teach or write the hardest material possible." Many of the traveling teachers take outside lessons from competition ballroom instructors. The minute they learn something new from them they want to put it in a dance. Again, we must say, it is to show how much more they know than we know. It is too bad



but the people who do the booking are impressed by this. However, the average dancer is not and could care less. In the overall dance picture that group would be between 3% and 5% of total round dancers.

Teaching techniques have improved over the years so that harder material can be taught earlier in the dancer's life span, but there is a very definite limit to this. I think teachers, as a whole, are trying to give the main body of dancers what they want and need, but we need help to do it.

We as teachers of the mainstream of dancing can do the following to help.

1. Limit the taping of material above the square dance level.

2. Encourage the good choreographers to create material for all levels. One way to do this is to make them aware you have used their materials. Send them a note saying you taught their dance, along with the date you used it.

3. Do not accept the urge to write a dance on your own. Too many are being written now. If a person wants to write a dance, work with square dance labels as they can give you help writing the cue sheets. Nothing can make you look as bad as a poorly written cue sheet.

4. Write to square dance labels requesting they cover all levels of dancing in their releases and tell them you will support them in this.

5. Avoid buying or using pop labels where more than one dance has been written to the same music. One of the major publishers of cue sheets put in a policy wherein they would only print one dance to a given piece of music. This would be held for six months or so before printing the next one, but for some reason they dropped it right away. Write to them with your encouragement for this policy.

The last thing, and probably the most important, is for you as an individual to be heard. Write to the record company, the choreographer and to anyone else who can help us keep dancing on an even keel.

We are on the Board of Directors of Roundalab and we, as would any of the other directors, like to hear your thoughts, but do it in writing. It has ten times the force of the spoken word. Many people stop us at festivals and at the Nationals to express their thoughts, which we are happy to receive but between then and the time we get home, much of it gets lost. Writing is the most effective way!



*Hi and Cookie Gibson, Mission Hills, CA*

**S**OME ARE BORN TO TEACH and if one may judge by the numbers that flock regularly to their numerous classes, then Hi and Cookie Gibson are decidedly among those ranks.

Twenty years after their marriage in 1941, the Gibsons were introduced to square dancing. Three years later they became involved in the fundamentals of the rounds under the tutelage of Charlie and Gertrude Tennant and during the next 3 years became involved in the familiar story of teaching by helping a few couples in a small rec hall. The demand for

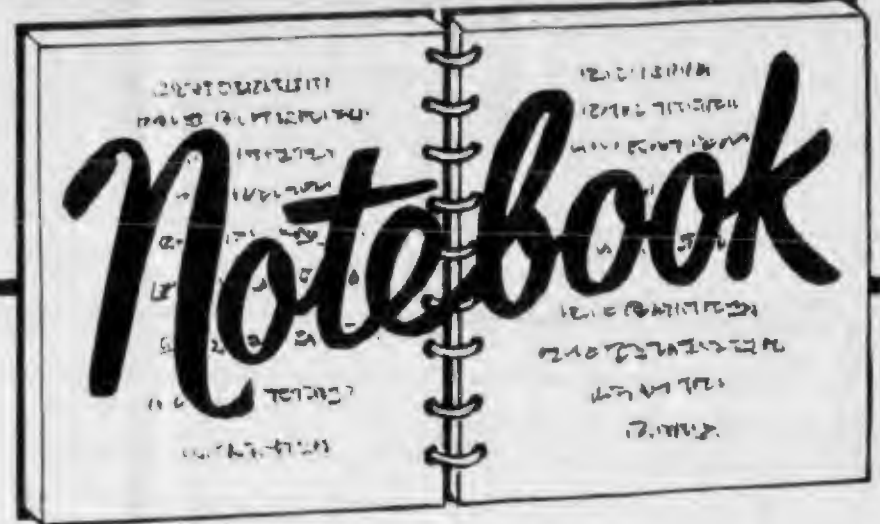
instruction grew as did the need for a larger hall and soon a program that would include the teaching of basics came into being. Since then, Hi and Cookie have taught at least one basic class each year. They now teach five nights a week and the groups range from 30 to 60 couples. Such popularity may be attributed to concentration on the easy and intermediate levels where the Gibsons say they have more fun. They have also graduated three couples to the teaching ranks.

As choreographers, Hi and Cookie are responsible for a number of dances. The most popular was probably Quintango on the Scope label. The newest is Foxy Lady for Happy Tracks presented at the National Convention this year in Seattle. Others include Waltz Finale for Grenn, Ace in the Hole and Lovin' for Hi Hat and Baby Cha for Windsor.

Members of the Round Dance Teachers Association of Southern California and of Roundalab, Hi and Cookie try to attend the major festivals. They've danced and taught throughout the United States as well as in Canada and Mexico.



# The CALLERS



## More on Motivation

by Cal Golden, Hot Springs, Arkansas

*Eight years ago this month, Cal Golden created a chapter for the Caller's Textbook on the subject of Motivation (September, 1973). Since that time we've had a number of requests to reprint and, of course it will be reprinted as a chapter in the Textbook when it is published as a complete volume. However, last April, at the Callerlab Convention in Kansas City, Cal gave a most impressive talk on this same, all-important subject. In addition to portions which we printed previously his talk went further into the subject, explaining how one applies it to square dancing in general and to calling and teaching in particular. Here are some of the "gems."*

**A**NY PERSON WHO WANTS TO ACHIEVE permanent, sustaining success knows he must acquire vast reserves of inner strength, determination and desire. He must have the ability to motivate himself. He must develop motivation because a man cannot hope to motivate others unless he is, himself, motivated.

Motivation begins with developing personal courage, enthusiasm, confidence and belief. Supported by positive attitudes toward his own abilities, the individual is motivated to create, to produce and to achieve. He sets an example of motivation that is the first step toward motivating others.

Motivation is exactly what the word means: the ability to motivate yourself to accomplishment. Motivating means the development of inner strength, will-power, overwhelming desire and the determination to reach any goal you wish.

No matter who you are or what your age may be, if you want to achieve permanent sustaining success, the motivation that will drive you toward that goal must come from within. It must be personal, deep rooted and a part of your innermost thoughts. All other motivation, the excitement of a crowd, the stimulation of a pep talk, the exhilaration of a passing circumstance is external and temporary. It will not last.

The word "motivation" first began to be commonly used in England and America in the 1880's. In the early days, motivation meant a moving force. Motivation was a desire. Motivation was a function in human behaviour. It was the prime mover of human activity. It was in the 1930's that motivation gained acceptance as a fundamental concept. Since that time writers and leaders have viewed motivation as a major subdivision of knowledge of the mind. In the 1960's motivation meant drive and goal direction. Positive motivation brought pleasure. Negative motivation brought pain.



How does this all apply to calling? Just recently, I was calling a dance and everything seemed to be going downhill. I said to myself, "Man, this crowd's not getting with it tonight." Then I went in the rest room, looked in the mirror and I found out who wasn't getting with it. I walked back on the stage with a different attitude and the dance changed. My attitude changed. The dance got better. The dancers danced better and had more fun.

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**ABOUT THE AUTHOR** – *Cal Golden is no stranger to the word "Motivation" nor to its significance in the world of caller/leadership. In his studies he has come to admire many of the "greats" in the field of leadership development and much of this appears as a part of the curriculum of the caller courses he teaches. In this excerpt from his recent Callerlab address, he discussed motivation and the part it plays in the development of the successful caller. Among those he quotes in this article are these impressive men and women – J. Paul Meyer, Dr. Norman Vincent Peale, Dale Carnegie, Dr. Robert Schuler, W. Clement Stone, Oral Roberts, Zig Ziglar, Paul Harvey, Guy and Mildred Wilkinson.*

---

It comes back to motivation. Now, how do you go about acquiring it? Whether you believe it or not, at one time in your life you were motivated and let me tell you where and how it started. Think back a little.

1. One day, when you were dancing, you said to yourself as you looked up at the caller, "I can do that."

2. You looked up at the caller another time and said, "I want to do that."

3. You looked at him again and said, "I'm going to do that."

4. You went home, bought a record and started practicing.

5. One day you were motivated to the point that you had enough courage or self-confidence to walk up on the stage and call your first tip. This was because you had a dream, a desire that became a determination and enthusiasm. All of these caused you to take action.

### **That First Night of Calling**

Do you realize how much courage it took for you to take that first step? Let me take you back to the night you called your first tip. How many of you remember? I'm quite sure many of us would like to forget it, but that's impossible.

You callers know it takes a lot of nerve to stand up before a group and call your first square dance. Remember how your legs were shaking and your knees knocking? How dry was your throat — that mouth full of cotton — those butterflies in your stomach — that blank mind! Remember?

Then someone shoves a mike in your hand and pure panic sets in. You can barely hold on to it. Worst of all, it amplifies every little voice quiver for all to hear. You look out and see a room full of total strangers staring back at you and all your friends have disappeared. You realize they are waiting expectantly for you to say something intelligent and the best you can come up with is a muffled clearing of throat and a strangled "Hi, there."

Then you try to put a record on the turntable. The hole seems too small and the turntable won't stop turning. Finally, it all fits in place. You pick up the arm to set the needle on the record and you miss it. It makes a terrible noise and you try again. This time you can't find the start of the record and in the process you



succeed in putting a needle gouge clear across the record. All this does anything but build up any self-confidence! Somehow you find the tiny slot between the edge of the record and the grooves. Now the introductory music fills the air, your memory bank clicks in the nick of time, you open your mouth and a strange sound floods the hall. The voice is strong, filled with confidence and authority and it sounds great. You've got the wrong side of the record!

You mumble something apologetically and turn the record over, dropping it in the process. Then you finally get it all together, and after aging ten years, the record ends. Through the roar of blood rushing to your head, you hear a strange sound — applause! You stumble off the stage your voice and hands still shaking.

The applause, a kind word, a hand shake and you're hooked. You go home and practice, practice, practice until your taw and kids, your neighbors and your dog know the call better than you do. Hopefully, you will be asked to call again.

A ham? A show off? Perhaps, but only a very special determined breed of people is willing to put up with personal sacrifices, time and money expenditures and the necessary hours and hours of dedicated hard work to attain the title of square dance caller. And you are one! More power to you!

*NEXT MONTH Cal discusses personal goals — why they're important and how to set them. He talks about how a person becomes motivated and makes a point of thinking BIG. Cal will explain why a caller who stops motivating himself to higher goals is in "real trouble". He'll present the five danger signals that serve to warn the caller when his own motivation begins to run out and outlines five ways to combat the problems. WATCH FOR IT.*

## EXPERIMENTAL NOTES

*Compiled by Ray Rose*

Ray, who runs a very successful home program of clubs and classes, is constantly including new material for possible presentation in his workshops. With the idea that you may be interested in his findings, we present Experimental Notes each month.

**TOUCH AND FLUTTER:** From facing couples: All touch one quarter. Original belles right face turn back, as beaus catch left hands and complete a reverse flutter.

**HINGE AND FLUTTER:** The same action, except starts from an established wave.

From a static square: **Heads square thru four, touch and flutter, pass the ocean, recycle, allemande left.**

**WALK AND DODGE RIGHT:** From a box circulate foursome: All walk and dodge and individually turn one quarter to the right.

From a static square: **Heads square thru four, touch one quarter, walk and dodge right, box circulate, men run, allemande left.**



# National S/D Campers Association

By Alex Vetter,  
Beaver Dam, Wisconsin



**S**QUARE DANCING OR CAMPING — which came first? Square dancers and campers have enjoyed both activities for a half century or longer.

The nucleus of the National Square Dancers and Campers had its beginning in the late 1950's, when a group of callers from the Wolf River Area Assn., Wisconsin, began a series of weekend meetings. These campouts were sort of a callers' retreat where callers could talk shop and discuss square dance techniques and local, state and national trends. Camping fitted well into this form of recreation as it provided an opportunity for closeness and comradeship through potluck suppers, campfires and dancing.

Square dance clubs in the area had been having weekend gatherings for some time as dancing in a campground was inexpensive. Soon "word" got around to some of the campers that a group of callers at a retreat didn't mind having visitors come to their workshops. It would seem natural that these groups could foresee the possibility of merging into a partnership. In 1958 it was decided to hold a combined camporee at Shawano Lake, Wisconsin. This proved so successful that the same area was reserved for camporees for the next two years. Attendance began to mushroom.

In 1961, a committee was formed to study samples of pins, and at the end of the year a badge designed by Jim and Mitzi Bero was approved and badges were ordered for 68 dancers, some out of state.

In 1964, NSDCA was incorporated as a non-profit, non-stock organization and the badge design was registered in Wisconsin.

In the same year the growth and interest in the organization became evident when Doc and Peg Tirrell of New Jersey were guests and returned home to form Chapter 001, the Gar-

den State Chapter. This was followed quite rapidly by chapters in Michigan, Ohio, Iowa and additional ones in the home state of Wisconsin.

It was soon apparent that area campgrounds no longer had the space nor the facilities to accommodate the increased attendance and a committee began a search for locations that could host the growing numbers of callers, dancers and campers. An invitation by the Black Hawk Cross Trailers, Chapter 014 of Illinois, was accepted and the Winnebago County Fairgrounds, Pecatonica, Illinois, became the camporee site for 1969 and 1970. Other areas quickly offered the services of county and state fairgrounds, plus a few very large recreation centers that could furnish the campers with showers, water supply, electricity, and so on. Interim years saw NSDCA hold its annual camporee in Monroe, Michigan; Spencer, Iowa; Bowling Green, Kentucky; Bloomsburg, Pennsylvania; Des Moines, Iowa; Elkhorn, Wisconsin; Bowling Green, Ohio, and Elkhart, Indiana. The 1981 site is Huron, South Dakota.

A whole new panorama of changes was emerging within the organization from its early beginnings:

1. Camping equipment changed from tents and tent trailers to self-contained travel trailers and motorhomes.

2. Square dance levels needed additional halls to meet the needs. The 1980 camporee used four large halls for Mainstream, Mainstream Plus Quarterly Selections, Plus 1 and 2, teen dancing, round dancing and family dancing. The total registration in 1980 was 1,164 people, including 35 callers and 9 round dance cuers.

3. Teen participation is growing. The 1980 NSDCA camporee had a total of 300 youngsters who came with their parents. 40 of the 61 chapters represented had at least one youth along.

It is commendable that the callers and dancers of the original nucleus had the foresight to see the enormous potential in organizing NSDCA. How far does NSDCA range? You might say from Maine to California, from Ontario to Florida. There are presently 102 chapters in 26 states, as well as four chapters in Ontario, Canada. NSDA could very well be classified as International.



# HELP OUR YOUTH



*By Alice Maycroft, Muskegon, Michigan*

**T**HROUGHOUT OUR NATION today, more and more schools are in serious trouble due to lack of funding. School proposals are being turned down and government grants are being withheld. All extra curricular activities are being cut. Sports, music, art, etc. are no longer going to be available.

### **How Can You Assist?**

As leaders in this great square dance activity, I am asking you to take a good look at the situation the youth of today are in. Ask yourself if there isn't some way that you could help. Youngsters are going to keep active in one form or another, be it a healthy activity or an unhealthy one.

We have one of the finest activities in the

world to fill this gap. Square dancing can begin at the age of two and extend throughout a lifetime. Youth clubs could be formed in basements, after school, or maybe even be made a part of the school schedule. Family clubs could be formed, bringing back the traditional way that square dancing started. These are just a few ideas and I am sure that you can come up with many more.

As our youth goes, so goes the nation. Please take a good look at the youth in your area and see what you can do to help. Working with young people is both stimulating and rewarding. Remember this: The youth of today will be the callers and leaders of tomorrow. Let's invest in their future.

### **About the author**



Alice Maycroft, with her husband, Gene, is the founder of the Maycroft Square Tappers' exhibition team. Made up of youngsters from two through 18 years, they have traveled throughout the United States and performed in Romania, Poland, Russia and France. The group has been in existence for 24 years. Alice is a school teacher, Superintendent of the Trinity Lutheran Sunday School, teaches square dancing to a golden-age group and is actively involved in teaching square dancing to both mentally and physically handicapped youth and adults. In 1979 she was asked to travel to China to help set up a cultural exchange program for American youth. Alice is the mother of five and grandmother of five.

## Square Dancing and the Young

SQUARE DANCING magazine recognizes the potential of this activity with our youngsters and young adults. From time to time in the past, we have run articles and features on specific teen and pre-teen dance groups. We would like to pick up this program once again and solicit contributions of articles telling of workable programs and special square dance projects involving young dancers. We recognize the fact that youth is involved in square dancing in countries overseas and would like to receive stories on some of these groups. — Editor



# fashion feature

Ava McPherson selected sheer blue dacron flocked dotted Swiss fabric for this lovely dress and lined it with blue polyester sheath lining. The double self-ruffle at the neckline is trimmed with white velvet ribbon. The full, gored skirt has three rows of ruffles with a double heading, repeating the same white velvet ribbon. The three-quarter length sleeves are held with elastic. Easy to care for.





# LADIES ON THE SQUARE

## FASHIONS — THREE FOLD



**L**ILLIAN DUPLANTE of Kingston, Ontario, writes "I have been an avid reader of your magazine for many years, and as I am a more than casual seamstress, I am particularly interested in your Fashion Feature. I make all of my dresses, many of my husband's shirts, and many dresses for our fellow club dancers." She sent us a picture of one of her lovely designs and apologized for the photographer cutting off her feet.

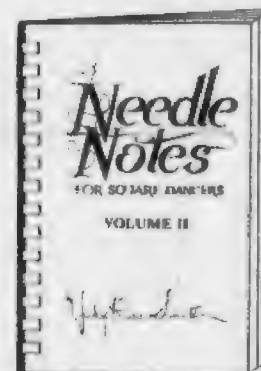
Lillian wisely shops around for fabric. The material for this creation was originally priced at \$5.98 a yard, but by waiting for sales, she was able to purchase three yards of royal blue and two yards of white at \$1.50 per yard. The 20 yards of trim, pre-gathered lace, doubled the cost of the dress. The fabric is streaked with gold glitter, making it definitely a party outfit. The dress is two-piece, so Lillian can use another blouse if she wishes. This bodice has soft shirring at the neckline, forming the cap of petal sleeves.

To match her costume, she took a plain white shirt of her husband's and, using her dress fabric, added Western yokes and cuffs.



### A Decade Hence?

Our young male model may well be behind the microphone when you dance some ten or more years from now. Mark Seastrom, son of Mike and Gail Seastrom, Southern California, already is following in his daddy's footsteps. He has perfect pitch (discovered by his pre-school teacher) and is quite at home making announcements whenever he can get his hands on the mike at one of his dad's dances. His Western costume may not exactly be in line with Callerlab's code, but take away the hat and the gun — and you have a fashionable caller — to be.



### Needle Notes

Judy Ross Smith, clever designer, seamstress and writer, has published Volume II of *Needle Notes*. None of the material in the book is repetitive to that in Volume I. For any square dance lady or gent who likes to sew, this is a highly recommended book. Order from Box NC, Norwell, Massachusetts 02061 for \$7.50, including postage.





## SINGING CALLS

### WANDERING EYES — Seven C's 109

**Key:** F & G **Tempo:** 128 **Range:** HD

**Caller:** Posey Holbrook **LC**

**Synopsis:** (Break) Circle — left allemande — do sa do own — left allemande — weave — swing corner — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutterwheel — sweep one quarter — pass thru — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

**Comment:** This is one of three releases this month of this tune. Again, too bad companies can't coordinate their releases so the same tune is not over recorded. Good music on this release. Average figure but overall not outstanding. **Rating:** ☆☆☆

## REVIEWER'S COMMENTS

Many fine releases were received from the recording companies this month, making it very difficult to select the top releases. The recording balance of voice and music has been improved for better dance education. Some dance figures are over used and dancers do enjoy NEW movements in choreography.

### SNOWFLAKE — Four Squares 796

**Key:** B **Tempo:** 130 **Range:** HC Sharp

**Caller:** Don Monteer **LB**

**Synopsis:** (Break) Sides face grand square — join hands circle left — allemande left — promenade (Figure) Head two couples square thru four hands — corner do sa do —

swing thru — boys run right — half tag — scoot back — boys run again — slide thru — slide thru — swing corner — promenade.

**Comment:** A nice instrumental with an organ that adds to the enjoyment of the listener. Figure is adequate with enough for dancers to enjoy. Four Squares has put out two recent releases with good music. **Rating:** ☆☆☆

### COWBOY HEAVEN — Red Boot 267

**Key:** F Flat, C, B Flat, C **Tempo:** 130

**Range:** HC  
**LB Flat**

**Caller:** Ralph Silvius

**Synopsis:** (Break) Sides face grand square — circle left — left allemande — swing — promenade (Figure) Heads square thru four — do sa do corner — swing thru — boys run — ferris wheel — centers curlique — right hand star — swing corner — promenade (Alternate Figure) Heads promenade halfway — lead to right — circle to a line — pass the ocean — spin chain the gears — boys circulate — swing corner — promenade (Optional Break and Closer) Four boys (girls) promenade — swing — circle left — allemande — weave — do sa do — promenade.

**Comment:** A good dance movement with a fine instrumental. The figure as well as the alternate is very danceable and enjoyable. The key change adds variety to this release. Another good buy for callers. **Rating:** ☆☆☆

### AMARILLO BY MORNING — Rhythm 147

**Key:** D **Tempo:** 130 **Range:** HB

**Caller:** Pat Barbour **LA**

**Synopsis:** Complete call printed in Workshop.

**Comment:** Smooth calling by Pat with nice tune and a good instrumental. Figure is Mainstream but very adequate for dance enjoyment. Callers may have to work on the word metering to get words properly placed in some instances but should offer no major concern. **Rating:** ☆☆☆

### SEATTLE — Top 25357

**Key:** G **Tempo:** 130 **Range:** HB

**Caller:** Brian Hotchkies **LB**

**Synopsis:** (Break) Heads to the middle grand  
*Please see RECORDS, Page 106*

## A Record Record?

Recently we have commented on the increase in square dance record production. For several months the releases reached 30 and we thought that was fantastic. Comes September, 1981 — and would you believe that there are 36 reviews listed here, this month? This may reflect on the output geared for the recent National Convention — but whatever the reason may be, it's a lot of records.



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Mississippi

The Magnolia Swingers of Biloxi will hold their 10th Annual Square and Round Dance Festival October 2-3 at the Royal d'Iberville Hotel. Featured callers will be Chris Vear and Jon Jones with Ted and Barbara May cueing rounds. There will also be a beginners and an advanced clogging workshop. For information write PO Box 712, Biloxi 39533.

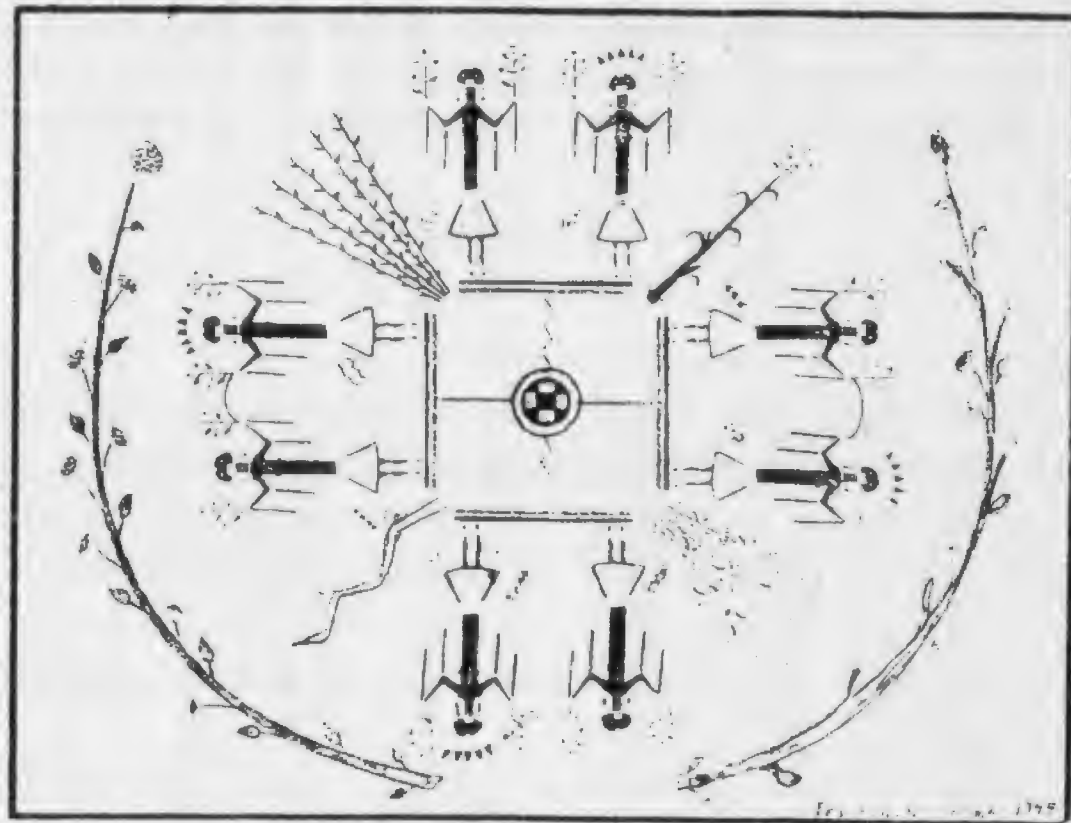
## China

Johnnie and Marjorie LeClair, leaders of The American Square Dance Workshop's tour to the Orient this past spring, found opportunities to dance spontaneously on several oc-

casions in The People's Republic of China. When their tour bus stopped to visit a carpet factory in Shanghai, they danced in front of the factory. They danced on a boat on the River Lei, in the beautiful area of Kweilin. And they danced atop the Great Wall of China — one of the seven wonders of the world.

## Germany

In a recent issue of Chatterbox, a monthly publication printed in Hamburg, there was an interesting drawing by Franc J. Newcomb.



The Navajo healing emblem shows a similarity to square dance formations with four sides, eight people.

Originally it was used as the frontispiece "of a general summons to a day of worldwide prayer," and was later discovered by square

Johnny LeClair (in foreground with baseball hat) calls for tour dancers atop the China Wall.





# ROUND THE WORLD of SQUARE DANCING

dancers whose club meets in a church. The dancers saw similarities in the drawing to the formation of the square dance. Eight persons surround a square in a ceremony performed for healing a sick person. Each and every one is important for the "harmony of the whole creation." Don't we also find each dancer equally important for the whole of the dance? This Navajo sand drawing symbolizes an important part of their lives, which is to live in harmony with God and his creation.

## Florida

The Florida Round Dance Council invites you to its Fall Festival of Rounds, October 23-25 at Lake Mirror Auditorium, Lakeland. Peter and Beryl Barton from West Hill, Ontario, will be the featured teachers. All types of rounds from EZ to Advanced will be included. Information from Dick and Darleen Nordine, 522 Lombary Rd., Winter Springs, Florida 32708.

In May 1980, Leon and Frances Bauernfeind graduated from a beginners square dance class. They immediately joined the Ridge Rollaways' Mainstreamers to workshop Mainstream and Plus figures and by late fall were dancing the club's Plus II level. Along the way they heard about the various serious and humorous badges dancers worked for, including the Diehard badge for dancing five days in a row. They started out to obtain that badge on January 16, 1981. The five days

Ridge Rollaways' presidents, Warren and Berta Lu Holley, present Golden Age "champion" bars to the Bauernfeinds at the club in Sebring, Florida.



stretched on to six days, then to six weeks. At that time they met Ronnie Lake of Apopka, who, in his mid-fifties, had danced 74 consecutive days. That was just the challenge the Bauernfeinds needed, so for fun, they decided to try for one more day than their friendly competitor. On March 31, 1981, after dancing to 20 different callers, in 12 different locations within an 85-mile radius and racking up 3,000 miles of driving, The Ridge Rollaways presented Leon and Frances special badges designating them "Golden Age World Champions of 75 Square Dances." Not a bad record, especially since they are both over 65. The Bauernfeinds can attest that square dancing is a wonderful world — a marvelous place to enjoy great exercise and to develop warm friendships. — Jo Bryer

## Canada

Advanced level square dancing has come to Calgary with the formation of the New Ventures, an Ed Foote teaching tape group. Eight couples met every Tuesday night to workshop the Advanced basics. The first evening was a little hectic when you consider the group tried to cover three workshop tips. The second



A happy group of New Venture club members, Calgary, at their windup dance. — Photo by Wayne Harvey

night was more realistic. We soon learned to do the basics exactly as they should be done and to take hands after each move so we would know who to do the next call with. At our windup dance, one member took 30 minutes of video tape of our dancing. A six-week introduction to Advanced dancing was held in May and June which saw five new couples attending. We are all now eagerly awaiting the fall to continue. An invitation is extended to all Ad-



vanced and Challenge dancers to come and join us when you're in Calgary. Telephone 246-4440.

— *John Thomson*

### **Pennsylvania**

The Seneca Squares of Kane sponsored a dance on May 30th with Dick Leger of Rhode Island as guest caller. It turned out to be a gala affair with 12 area callers and 143 couples in attendance, representing 26 clubs from the Alleghany Valley Square Dance Federation. Bob Ballard, of Bradford, regular caller for the Seneca Squares, cued the rounds.



Bob Ballard, Dave Harrington, Tom Mohny, Willard Treat, Kenny Campbell, Gary Brumagin, Jerry Swartz, Dick Leger, Carter Ackerman, Bob Morrison, Lorie Morrison and Paul Lesser — callers all, at the Dick Leger dance in Kane, Pennsylvania.

### **Alabama**

The Goober Gamboleers of Dothan, present their 22nd Annual Peanut Festival Square Dance on October 9th and 10th at the Dothan Civic Center. Ken Golding will be at the mike Friday night and Chris Vear on Saturday with Howard and Norma Smoyer handling the rounds. Ample parking for self-contained trailers or motorhomes at the Civic Center or at Thomas Trailer Park, Highway 231 South. Additional information from Betty Jo and Horace Newberry, PO Box 1012, Donalsonville, Georgia 31745.

### **Massachusetts**

The Western Massachusetts Square and Round Dance Association (WMSARDA) and the Springfield Area Callers Association (SACA) will sponsor a Western Massachusetts Fall Festival on Sunday, November 15 at the Springfield Civic Center. All levels of dancing from a beginners' ball, Mainstream, introduction to Advanced and round dancing will

be available from 1:30-10:00 PM. For further information contact Len Houle, 81 Meadow St., Chicopee, Massachusetts 01013; telephone (413) 536-8552. — *Russ Moorhouse*



"Kenny Kinshasa" dances with Betty Jo Balcom, co-designer of Kenny's costume, at the Deckhand party.

### **Virginia**

Karen Collins was surprised when "Kenny Kinshasa" arrived to dance at her farewell party at the Deckhands Club of Fairfax. Karen is bound for a three-year hitch with the State Department in Zaire, Africa. After much excitement, Kenny revealed his true identity to be that of Russ Lloyd, a fellow club member.

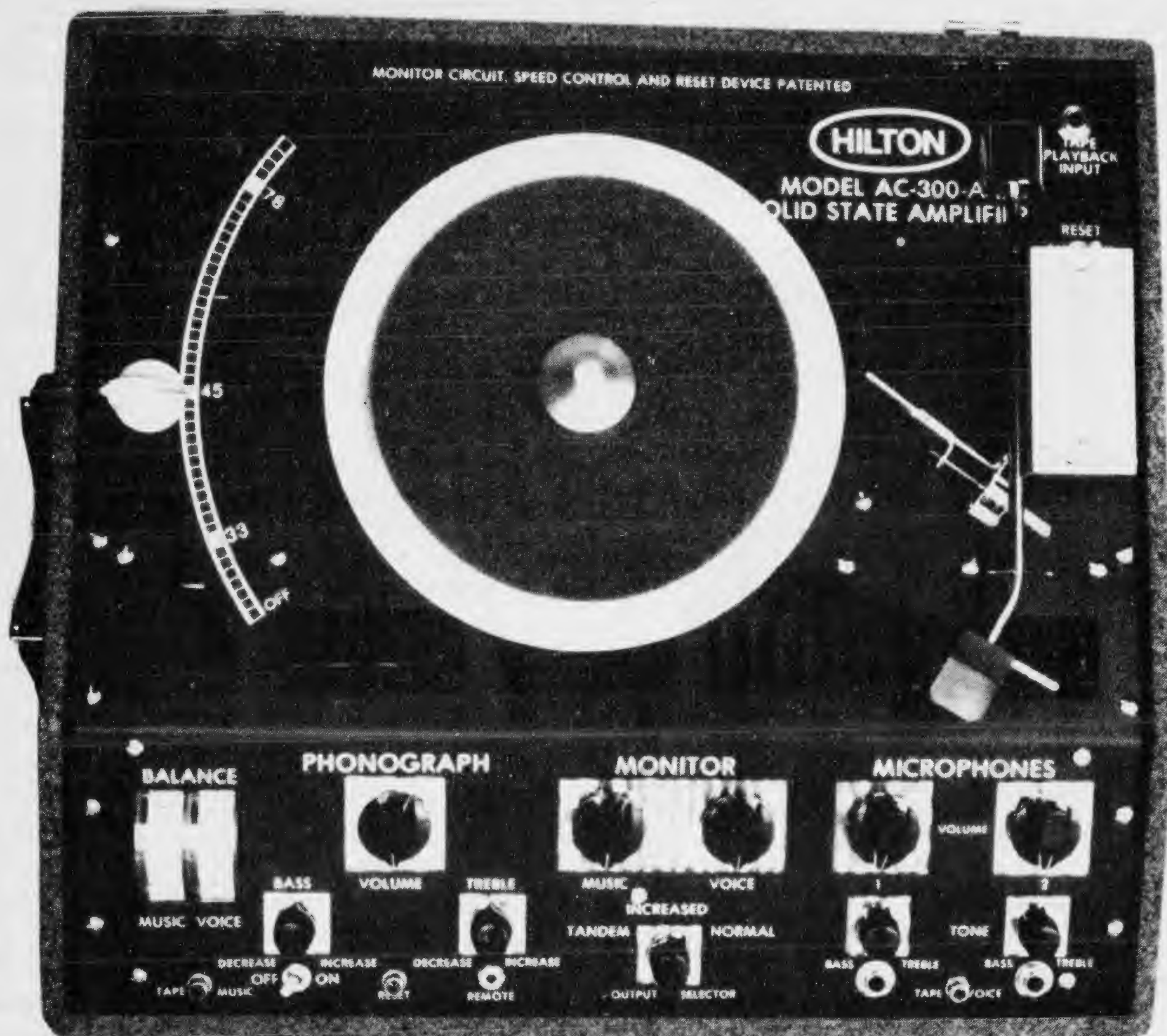
— *Dorel Morris*

### **Kansas**

The Top Railers Square Dance Club of Prairie Village was organized in 1956 by eight couples who enjoyed a taste of square dancing at a church social under the calling of Buford Evans. The club started soon after at the Johnson County Community Center and has danced at the same locale, with the same caller, for the past 25 years. Buford and his wife, Sylvia, have missed only one club dance during all that time — last fall when they visited Europe. Over the years the club has participated in parades, danced at shopping centers, appeared on television, danced at a movie theatre to promote the opening of a film, entertained people in nursing homes and churches and represented American folk dancing in the Kansas City Folk Arts Council. The club is fortunate to have such a dedicated caller and square dancing is fortunate to have such dedicated dancers.



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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

*September, 1981*

**C**OME WITH US to Hampden, Massachusetts while we spend a happy evening dancing to one of New England's fine, young veteran callers — Red Bates. Red truly attracts the dancers and it takes us a while to get into the hall because of the crowd. Here is a sample of the type of choreography you'll enjoy when Red is at the mike.

Heads lead right and circle to a line  
Forward up and back  
Pass thru and tag the line in  
Turn thru (check new line)  
Tag the line, cloverleaf  
Double pass thru, peel off  
Pass the ocean, split circulate twice  
Right and left grand

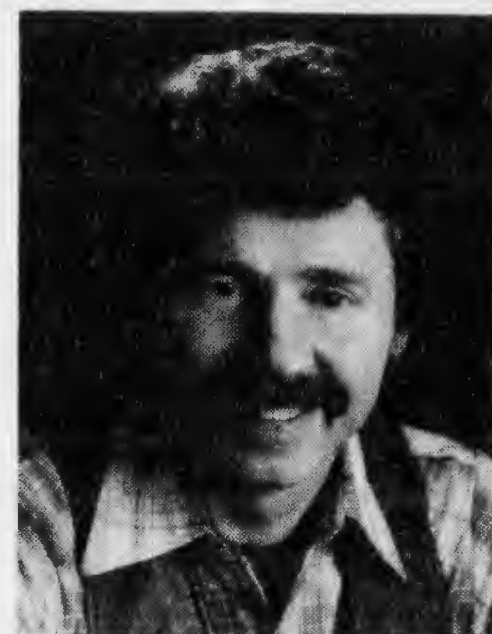
Heads pass the ocean  
Extend the swing thru  
Boys trade, box the gnat  
Right and left thru  
Pass thru, trade by  
Slide thru and roll  
Pass thru to a right and left grand

Heads lead right and veer left  
Head couples circulate and bend the line  
Pass thru, wheel and deal  
Double pass thru, track II  
Swing thru, boys run, bend the line  
Pass thru, partner trade  
And roll to a right and left grand  
Heads right and left thru  
Square thru, curlique  
Boys run, chase right  
Boys run, square thru four hands  
Trade by, left allemande

Heads spin the top, U turn back  
Pass thru and circle up four  
Heads break to a line of four  
End ladies diagonal chain  
Send them back  
Dixie style to an ocean wave  
Extend, left allemande

Side ladies chain three quarters  
Head men turn them with an arm around  
Half sashay,  
Lines of three forward and back  
Girls trade, four men star right  
Go once around  
Girls trade again, left allemande

Red  
Bates



*Red Bates of Hampden, Massachusetts, has been calling for 27 years. His interest stems from a course at Springfield College where he stepped up to the mike for the first time and soon after organized an eastern square dance band that played throughout New England and helped finance his education.*

*When the western influence spread to the eastern states, Red became involved in calling western club-type dancing and has done so, exclusively, for the past 22 years. He has recorded on the Hi Hat label and is currently recording for Jay-Bar-Kay. Red continues to be club caller for several groups as well as calling at festivals throughout the eastern states.*

*A member of Callerlab, he has served as President of Springfield Area Caller's Association and was among those instrumental in the founding of the New England Council of Callers Association.*



Head ladies chain three quarters  
 Side gents turn them, roll away  
 Lines of three pass thru  
 Wheel and deal, then substitute (zoom)  
 Center ladies chain three quarters  
 Sides cross trail  
 Left allemande

Four ladies chain,  
 Head ladies chain three quarters  
 Side men turn them and  
 Rollaway with a half sashay  
 Forward six and back  
 Six pass thru  
 Girls trade, wave of three swing thru  
 Lonesome boys pass thru  
 Turn left round one  
 Centers cast off three quarters  
 Pass thru, ends slide thru  
 Square thru three quarters  
 Left allemande

Four ladies chain,  
 Gents three and four face the corner  
 Box the gnat (square set)  
 Those at the heads cross trail  
 Separate go round two,  
 Hook on to the ends, join eight hands  
 Circle left  
 Reverse back and circle right  
 Four boys turn back, Dixie grand  
 Left allemande

Heads square thru four hands  
 Do sa do to an ocean wave  
 Explode the wave, bend the line  
 Pass the ocean, explode the wave  
 Partner trade, slide thru  
 Swing thru, boys run, ferris wheel  
 Centers sweep a quarter, curlique  
 Walk and dodge, swing thru  
 Boys trade, box the gnat  
 Right and left thru  
 Pass thru, centers right and left thru  
 With a full turn, outsides trade  
 Left allemande

## SINGING CALL

### ADIOS

By Johnnie Wykoff, Indianapolis, Indiana  
**Record: Blue Star #2134**, Flip Instrumental with  
 Johnnie Wykoff  
 OPENER, MIDDLE BREAK, ENDING  
 Four ladies chain across the ring  
 Chain the ladies back home again  
 Join hands circle left halfway around  
 Left allemande the corner weave and sing  
 Goodnight goodnight until we meet again

Swing with your own and promenade  
 Here's a wish and a prayer that  
 Every dream comes true  
 Adios au revoir auf wiedersen

### FIGURE:

One and three square thru four hands  
 Make a right hand star make it go  
 Heads star left one time around  
 To same two right and left thru  
 Now you rollaway join both hands  
 Single circle half and swing  
 Left allemande then promenade the ring  
 Here's a wish and a prayer that  
 Every dream comes true  
 Adios au revoir auf wiedersen

SEQUENCE: Opener, Figure twice, Middle  
 break, Figure twice, Ending.

## SOME BITS OF MAINSTREAM

by Jerry Murray, Rochester, Minnesota

### MAINSTREAM ROUTINES

Heads go right and left thru  
 Pass thru and U turn back  
 "Careful" slide thru  
 Slide thru again with outside two  
 Lines go forward and back  
 Touch to a wave, spin the top  
 Boys run, wheel and deal  
 Swing thru, boys trade  
 While the girls fold, boys turn back  
 Right and left thru  
 Pass thru, trade by, swing thru  
 Boys trade, girls fold, boys U turn back  
 Left allemande

Sides square thru, swing thru, boys run  
 Tag the line left, girls cross fold  
 Boys U turn back  
 Right and left thru, dive thru  
 Centers star thru, cross trail thru  
 Separate around one  
 Come into the middle, do a U turn back  
 Left allemande

Heads square thru, swing thru, boys run  
 Tag the line right, boys cross fold  
 Girls do a U turn back  
 To an ocean wave  
 Swing thru, boys run  
 Tag the line right  
 Boys cross fold, girls do a U turn back  
 Left allemande

### SPECIAL WORKSHOP EDITORS

Bob Van Antwerp .....	Workshop Editor
Joy Cramlet .....	Round Dances
Ken Kernen .....	Ammunition



Heads go right and left thru  
 Cross trail thru to the corner  
 Star thru (lines) right and left thru  
 Star thru, dive thru, centers star thru  
 And cross trail to corner spot, star thru  
 Right and left thru, star thru, dive thru  
 Star thru, cross trail thru  
 To the corner left allemande

Heads lead to the right, circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, cloverleaf  
 Zoom, centers pass thru, star thru  
 Pass thru, wheel and deal  
 Double pass thru, cloverleaf, zoom  
 Centers pass thru, star thru  
 Pass thru, tag the line  
 Cloverleaf, zoom  
 Zoom, zoom, left allemande

#### MAINSTREAM — APD

Heads lead right, circle to a line  
 Pass thru, tag the line in  
 Box the gnat, pass the ocean  
 All eight circulate to a slide thru  
 Lines go forward and back, pass thru  
 Tag the line in, box the gnat  
 Pass the ocean, all eight circulate  
 Slide thru, lines forward and back  
 Box the gnat, pass the ocean  
 Right and left grand

Four ladies chain, heads square thru  
 Square thru with the outside two  
 Boys run, scoot back  
 Boys run, reverse flutter wheel  
 Sweep a quarter more, veer right  
 Ferris wheel, zoom, double pass thru  
 Centers in, cast off three quarters  
 Pass thru, wheel and deal  
 Girls do sa do to a wave  
 Girls swing thru, spin the top  
 Girls go right and left thru  
 Girls flutter wheel and sweep one quarter,  
 Zoom, boys do sa do, to ocean wave  
 Boys swing thru, spin the top  
 Boys go right and left thru  
 Boys flutter wheel, sweep one quarter  
 Zoom, girls swing thru, girls turn thru  
 Star thru with boys, all promenade

Heads square thru, sides roll half sashay  
 Swing thru, centers run  
 New centers single hinge (wave)  
 Swing thru, those boys run  
 Same four half tag and trade  
 Box circulate, other four circulate  
 Then as couples circulate, all ferris wheel  
 Zoom, centers "be careful" cross trail thru  
 Left allemande

Heads lead right, centers in  
 Centers run, ends fold, circle to a line  
 Star thru, pass to the center  
 Zoom, all double pass thru  
 Centers in, cast off three quarters  
 Touch one quarter, all eight circulate  
 Two places, center four only walk and dodge  
 Those who can, star thru  
 Others face in, couples circulate  
 Ferris wheel  
 Centers square thru three quarters  
 Left allemande

Heads lead right, circle to a line  
 Right and left thru  
 Dixie style to ocean wave  
 Step thru and courtesy turn, star thru  
 Right and left thru  
 Dixie style to ocean wave, step thru  
 Courtesy turn, box the gnat  
 Right and left grand

Heads lead right, circle to a line  
 Square thru four  
 Centers square thru three quarters  
 Put centers in, cast off three quarters  
 Go forward and back, square thru four  
 Centers square thru three hands  
 Put centers in, cast off three quarters  
 All roll away half sashay, pass thru  
 Tag the line, leads U turn back  
 Go right and left grand

Heads square thru, swing thru  
 Boys run, tag the line  
 Cloverleaf (girls lead)  
 Girls square thru three quarters  
 Boys courtesy turn the girl coming to you  
 Flutter wheel, sweep one quarter  
 Left allemande

Heads star thru, California twirl  
 Circle half with the outside two  
 Veer left, tag the line, cloverleaf  
 Girls square thru three quarters  
 Star thru with boys, couples circulate  
 Bend the line, star thru, dive thru  
 Centers star thru, slide thru  
 Curlique, left allemande

#### CENTERS CENTERS CENTERS

by Cliff Long, Mars Hill, Maine

Heads square thru four hands  
 Centers in centers run  
 Centers trade, centers run  
 Star thru, zoom  
 Partner trade, enters pass thru  
 Left allemande



# ROUND DANCES

## EXPERT AT EVERYTHING — Rhythm 504

**Choreographers:** Dave and Nita Smith

**Comment:** The choreographers call this easy level. The steps perhaps are easy but the unusual sequence puts it into a higher level. Music is adequate. Cues on one side of record.

### INTRODUCTION

1-4 **BUTTERFLY/WALL** Wait; Wait; Rock Side, Recov LEFT-OPEN RLOD, Fwd/Close, Fwd; Rock Side, Recov OPEN LOD, Fwd/Close, Fwd;

5-6 **Circle Away, 2, Fwd/Step, Step; Together, 2, Fwd/Step, Step** end SEMI-CLOSED face LOD;

### PART A

1-4 **Fwd Two-Step, Fwd Two-Step; Open Vine, 2, 3, 4** to SEMI-CLOSED: Turn Two-Step, Turn Two-Step; Walk, 2, 3, 4 (W Walk, 2, Fwd/Step, Step) to VARSOUVIANNE identical footwork;

5-8 **Rock Side, Recov L VARSOUVIANNE, Fwd/Step, Step; Rock Side, Recov VARSOUVIANNE, Fwd/Step, Step; Shadow Vine, 2, 3, 4; Walk, 2, 3, 4 (Roll, 2, Fwd/Step, Step);**

**Note:** 1st & 4th times thru Part A end meas 8 blending to SEMI-CLOSED to repeat; 2nd & 3rd times thru Part A end meas 8 M facing partner and WALL no hands joined to begin Part B.

### PART B

1-4 **(No hands) Rock Side, Recov, XIF/Side, XIF; Rock Side, Recov, XIF/Side, XIF; Circle Away Step, Close/Step, Step, Close/Step; Circle Together Step, Close/Step, Step, Close/Step** to BUTTERFLY facing WALL;

**Note:** Last time thru meas 4 Circle Together to SEMI-CLOSED facing LOD.

5-8 **Side, Behind, Side/Close, Turn Back to Back; Side, Behind, Side/Close, Fwd to OPEN facing LOD; Fwd, Close, Back, Close; Strut, 2, 3, 4;**

**Note:** 1st time thru Part B end meas 8 blending to SEMI-CLOSED to repeat Part A; 2nd time thru Part B end meas 8 facing partner and WALL no hands joined to repeat Part B meas 1-4.

SEQUENCE: A — A — B — A — B — B meas 1-4 — A — A (1-4) plus ending.

Ending:

1-4 **Last time thru Part A meas 4 omit transition both walk 4 to BUTTERFLY/WALL to repeat action of meas 3-6 of Intro end in BUTTERFLY M facing WALL:**

5-6 **Balance L, 2/3, R, 2/3; Apart, Point, —, —.**

## RUMBARITO — CEM 37040

**Choreographers:** Jan and Wayne Barito

**Comment:** Easy level dance in rhumba rhythm has many repeats. Good music.

### INTRODUCTION

1-4 **LEFT-OPEN facing WALL** Wait; Wait; (Twirl) Vine, —, 2, —; 3, —, 4, — to CLOSED WALL;

### PART A

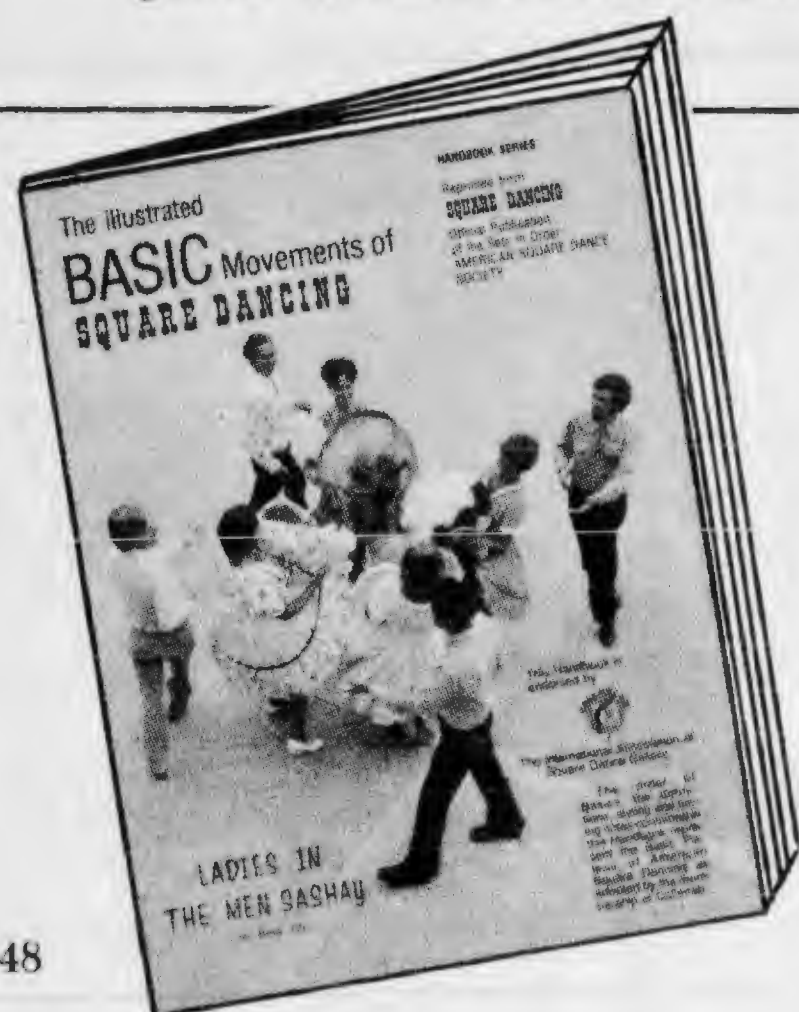
1-4 **Side, Close, Fwd, —; Side, Close, Back, —; Blend to BUTTERFLY** Side, Close, Cross/Thru to LEFT-OPEN, —; Side, Close, Cross/Thru blend to CLOSED facing WALL, —;

5-8 Repeat action meas 1-4 Part A end M's hands behind back palms up and W's hands on skirt:

### PART B

1-4 **Vine, 2, 3, 4; Side, Behind, Stomp (take wgt), —; In RLOD Vine, 2, 3, 4; Side, Behind, Stomp, —;**

5-8 Repeat action meas 1-4 Part B blending to  
*Please see RUMBARITO, page 97*



## Be Our Guest

Much time and effort has been put into this revised edition of the Movements of the Basic plateau. Endorsed by Callerlab, we thought you should see a copy for yourselves so we have included it as an integral part of this issue of SQUARE DANCING. To order more for your class or club, see page 139.



The illustrated  
**BASIC** Movements of  
**SQUARE DANCING**

HANDBOOK SERIES

Reprinted from  
**SQUARE DANCING**

Official Publication  
of the Sets in Order  
AMERICAN SQUARE DANCE  
SOCIETY



This Handbook is  
endorsed by



The International Association of  
Square Dance Callers.

LADIES IN  
THE MEN SASHAY

(see Basic 12C)

The order of  
Basics, the defini-  
tions, styling and tim-  
ing notes contained in  
this Handbook repre-  
sent the Basic Pla-  
teau of American  
Square Dancing as  
adopted by the mem-  
bership of Callerlab.



# The Basic Movements of Square Dancing

The Basics as adopted by Callerlab — The International Association of Square Dance Callers. This Handbook has been prepared by the editors of SQUARE DANCING Magazine, official publication of The Sets in Order American Square Dance Society.

**T**HE SQUARE DANCE TERMS that fill the following pages are not square dance calls. They are the meaningful commands from which the square dance calls are made. These are the "signals" a square dancer learns through repeated practice. These are the basic ingredients of contemporary square dancing.

Although there are literally thousands of terms connected with square dancing, only a certain number of "basics" form the necessary language, which is used by the callers in directing the dancers through endless combinations.

The terms in this Handbook comprise the Basic Program of American Square Dancing as specified by the members of Callerlab — The International Association of Square Dance Callers, and are presented in the order in which the members approved them.

## A Word to New Dancers

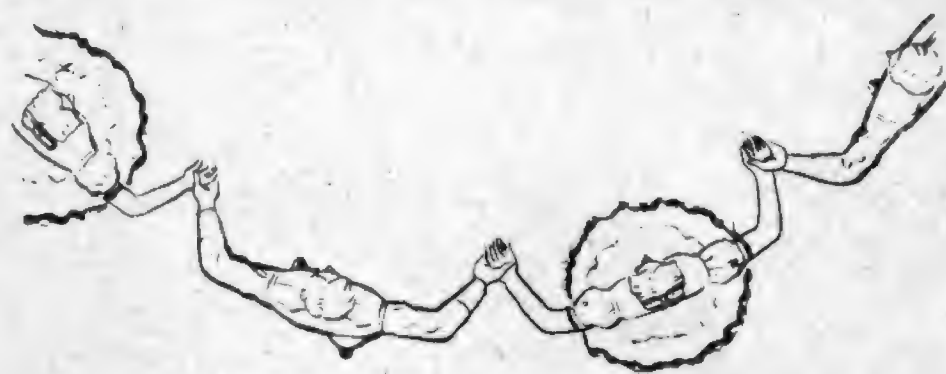
Don't expect to be able to learn to square dance with just the aid of this Handbook alone. Square dancing can only be learned through involvement — by actually getting out there and dancing! This book will never replace your caller/teacher. That is not its purpose. On the contrary, this collection of terms, when used along with your class participation, should make the learning period a great deal less complicated.

After each class session, draw a line through the new basics that you have been taught. Note the parts that might be difficult for you. You'll notice that each basic is clearly defined and then, in italics, certain points on styling, including the number of steps to do the basic, are outlined. The number of counts for the comfortable completion of a movement sometimes varies, depending upon whether dancers are already in motion at the time the call is given or if they are to move from a standing start. Remember this. To be a competent dancer you will want to be able to do each basic from a number of different starting positions. Versatility is the name of the game and the full value of these movements is realized when they are learned in depth.

## An Extra Dimension

In order to better visualize the basics in this Handbook we will be using a combination of artist's drawings, geometric symbols and photographs of "live" dancers.

The artist's drawings are used for fine points of styling when the relationship of one dancer to another may best be illustrated in this manner.



When a pattern for the basic is required, the square and circle symbols are utilized — the square for the man and the circle for the lady. Black patches indicate the nose or facing direction of the "dancer." Handholds and armholds are shown when they play a factor in the styling.



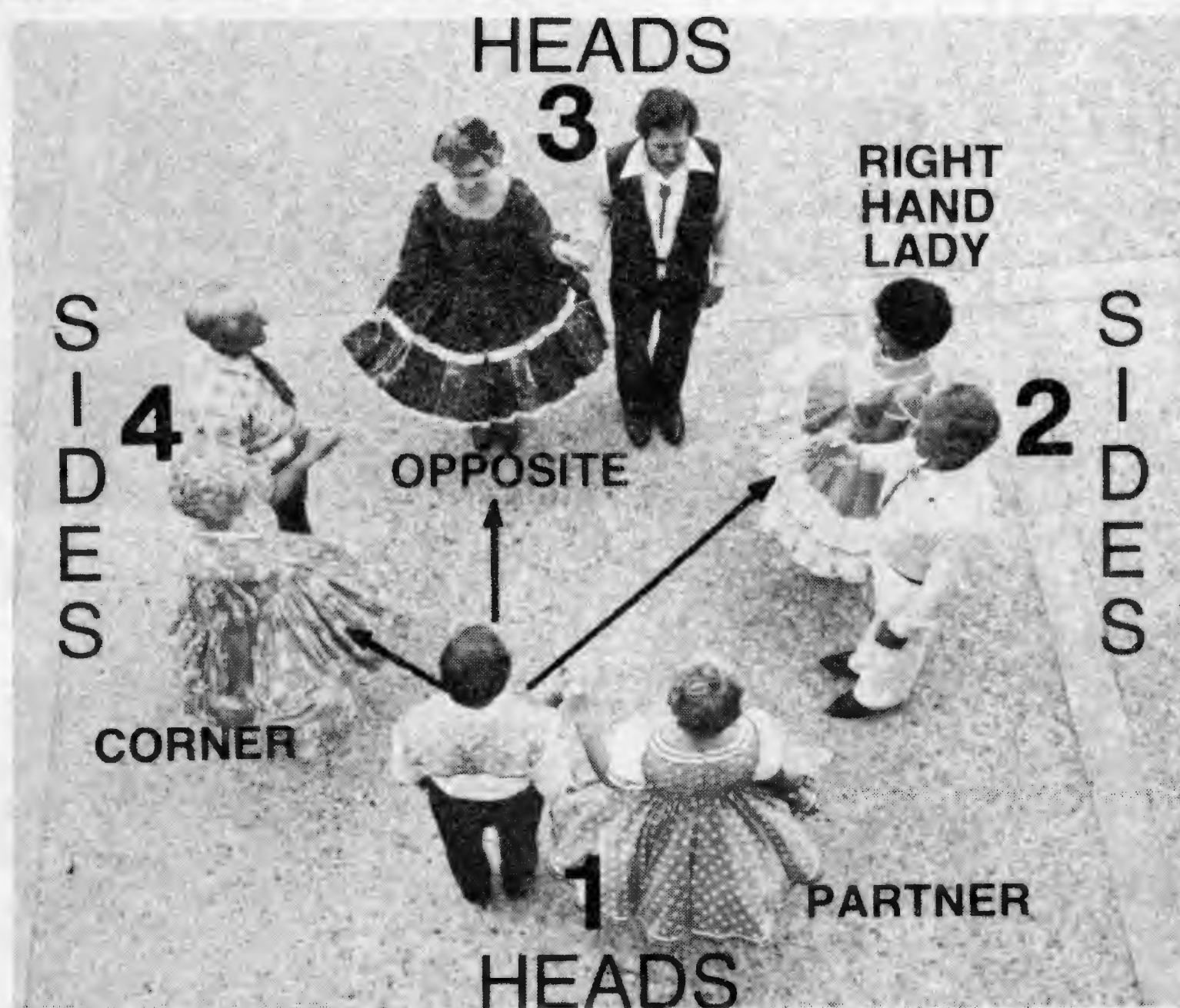
Photographs of actual dancers in action are used when details of the pattern and styling need to be pointed out.



In some instances just one of these methods will be used. In others, however, the movement will be best depicted by using two of the types or even three. It is hoped that this addi-



Here's what it's all about — May we introduce **THE SQUARE**: A square is formed by four couples facing in, with the back of each couple parallel to a different wall in the hall. Depending upon hall and space conditions, each couple is from seven to ten feet from the opposite couple. The lady is on the right of her gentleman.



**POSITIONS & DESIGNATIONS:** The couples are numbered One, Two, Three, Four around the square to the right or counterclockwise, starting with the couple whose backs are closest to the front of the hall and the caller. Head couples are One and Three. Side couples are Two and Four. The lady directly to the man's right is his partner. Next lady to his right is known as his right hand lady. The lady across the set from him is his opposite. The lady to his left is his corner or left hand lady.

tional dimension will help to make the Handbook even more meaningful to you.

If you're in a hurry to locate a certain basic call, turn to the last pages in this booklet for an alphabetical index. Following the index is a glossary of terms that augment these basic movements. We hope that this collection will help you in your enjoyment of square dancing.

The Basic Plateau is a Destination Point and after these 48 basics have been learned a square dancer should be able to dance with any group listing itself as a Basic Club. The system is international in scope and a Basic Dance anywhere in the world will be using the same movements found in this Handbook.

### In Appreciation

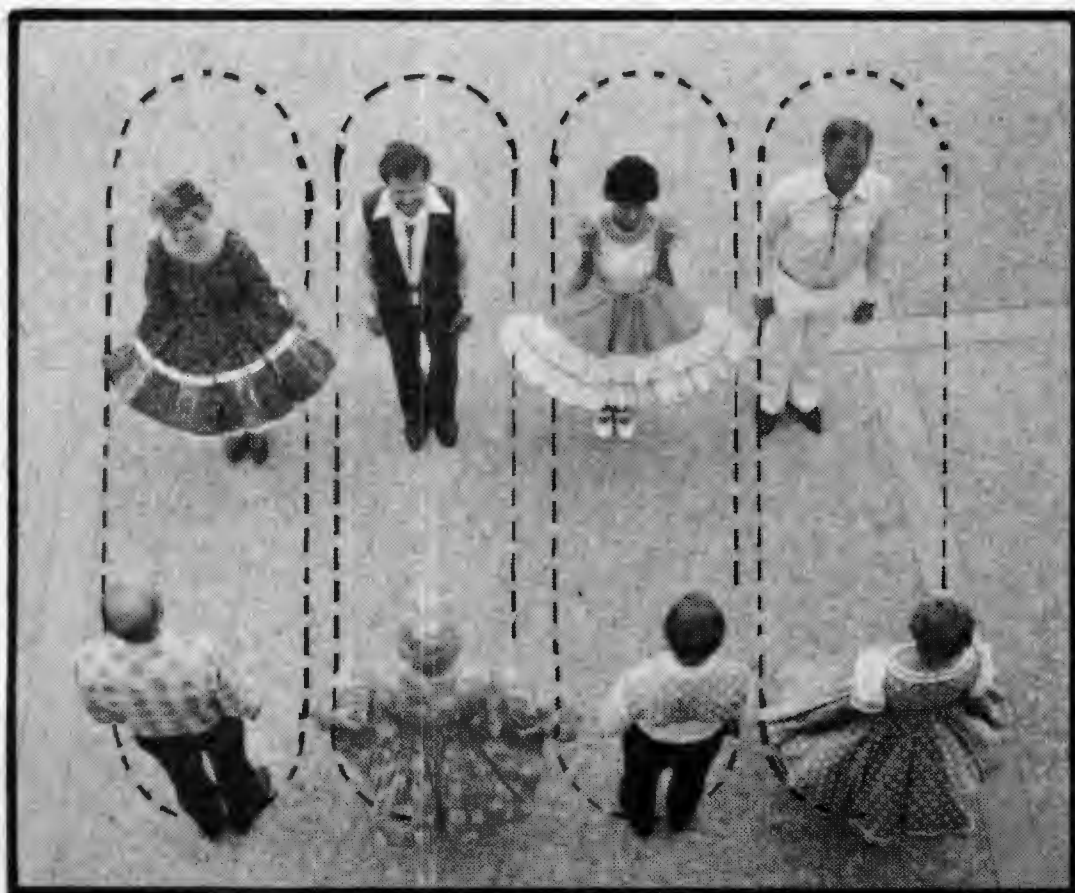
To thank only one or two people who worked on the contents of this Handbook would be a gross injustice to many. In the first place, much of this started in the mid-1950's when more than 200 callers assisted Sets in Order (SQUARE DANCING Magazine) in creating descriptions and styling and timing notes for the basic movements then in use. In the mid-1970's Callerlab assigned a number of committees the task of updating the material to the point where you have it now. Perhaps our best acknowledgment would be to say "thank you" to all the callers, recent and past, who shared in this enormous project and who spent endless hours of dedicated commitment to this most important task.



# About the Formations

**A**S YOU PROGRESS through your square dance class you will become acquainted with the formations used, as well as positions in relation to yourself and the other seven dancers in the square. You will have learned to form a circle and a square during the first night of your learning period. This is the beginning. The objective of the Basics definitions is to provide clear, concise, simple explanations of the terms and calls used in the Program. As your caller introduces new combinations he will tell you what position you and the dancer(s) you will be working with will be in.

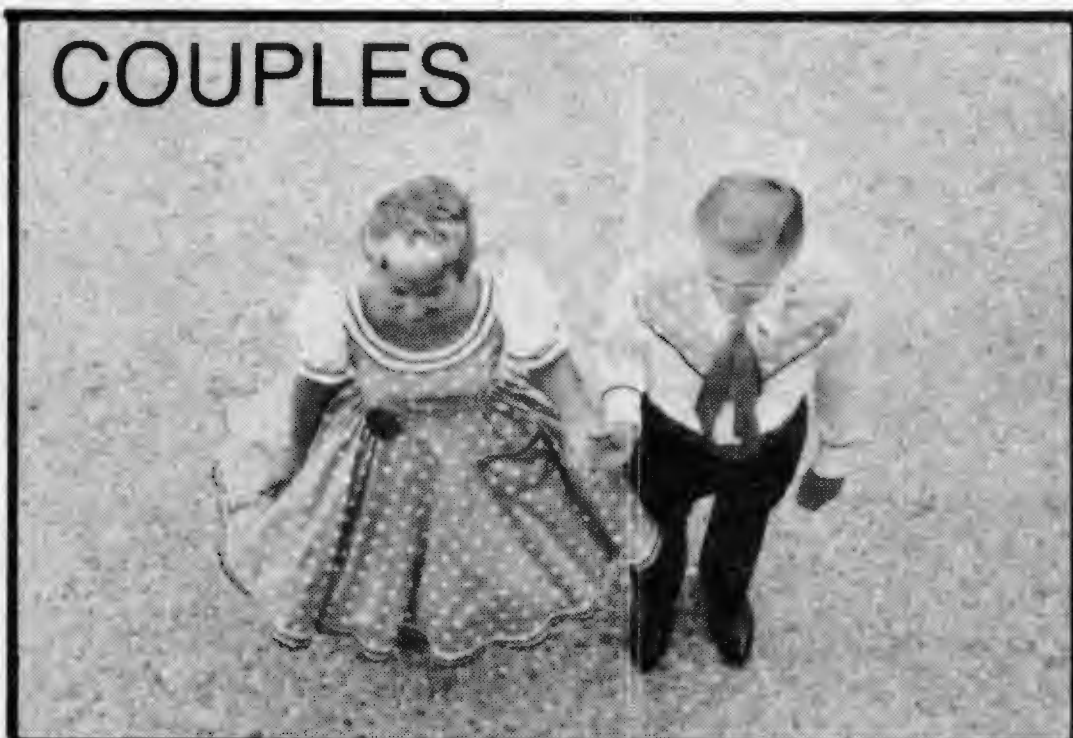
**Starting Formations:** Every basic has a starting formation. In this Handbook starting formations are listed for each of the defined calls. The smallest basic formation has been listed. Multiples of this formation may be possible. For example, the minimum number of dancers required to do sa do is two. It is possible, however, to have four dancers in a line facing four dancers in an opposite line ready for a do sa do. In this case, there are four multiples of the basic formation.



**Facing Dancers:** Facing dancers, unless otherwise specified, may be any combination of men and women.

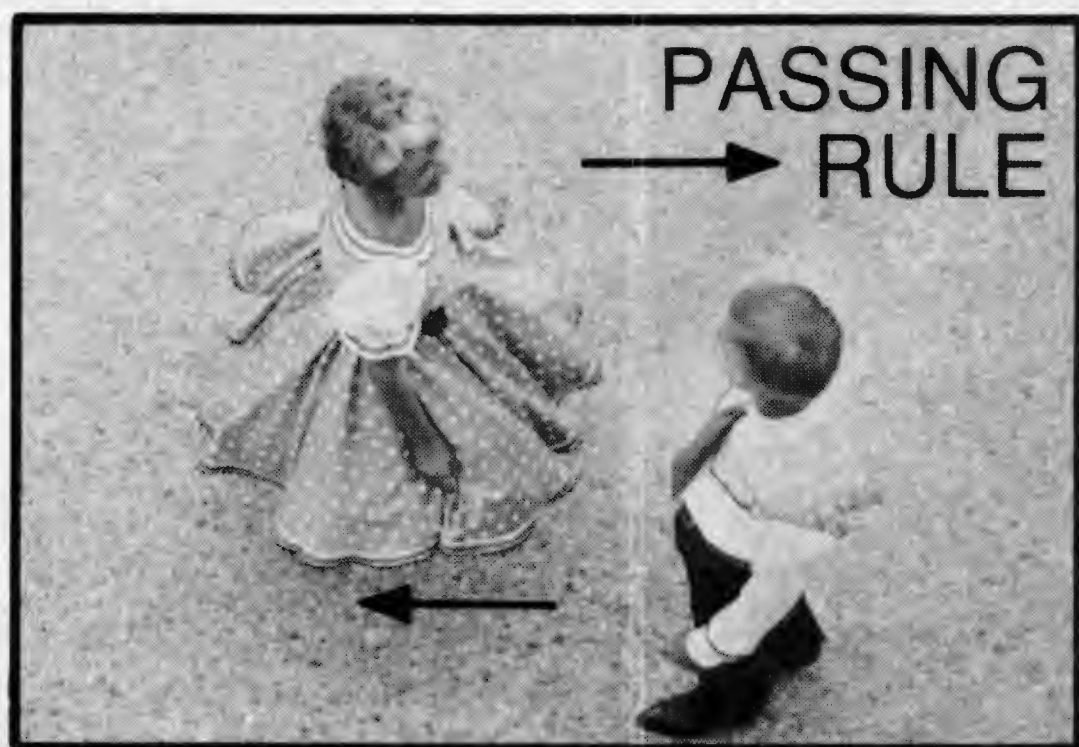


**Couples:** Couples, unless otherwise specified, may be any combination of men and women.



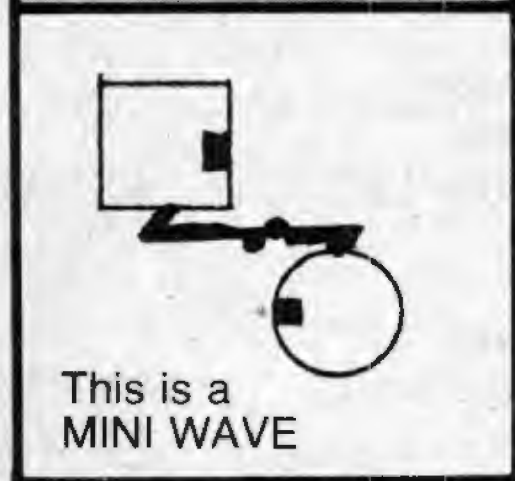
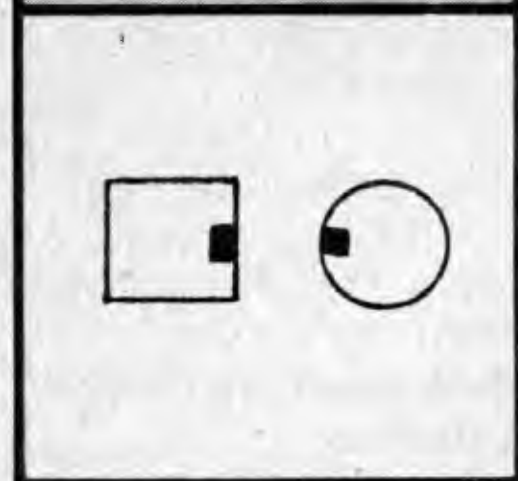
There are also rules in square dancing which apply under certain circumstances and situations.

**Passing Rule:** Whenever two dancers are walking toward each other and are about to collide, they pass right shoulders and continue.

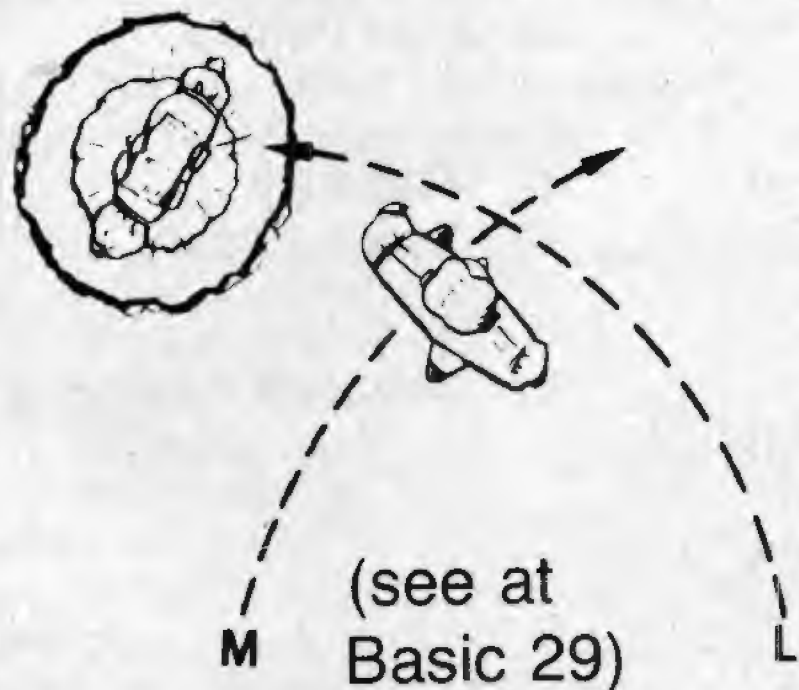




**Same Position Rule:** Whenever two dancers are walking toward each other and are required to occupy the same position, they join right hands in a mini wave, sharing that position.



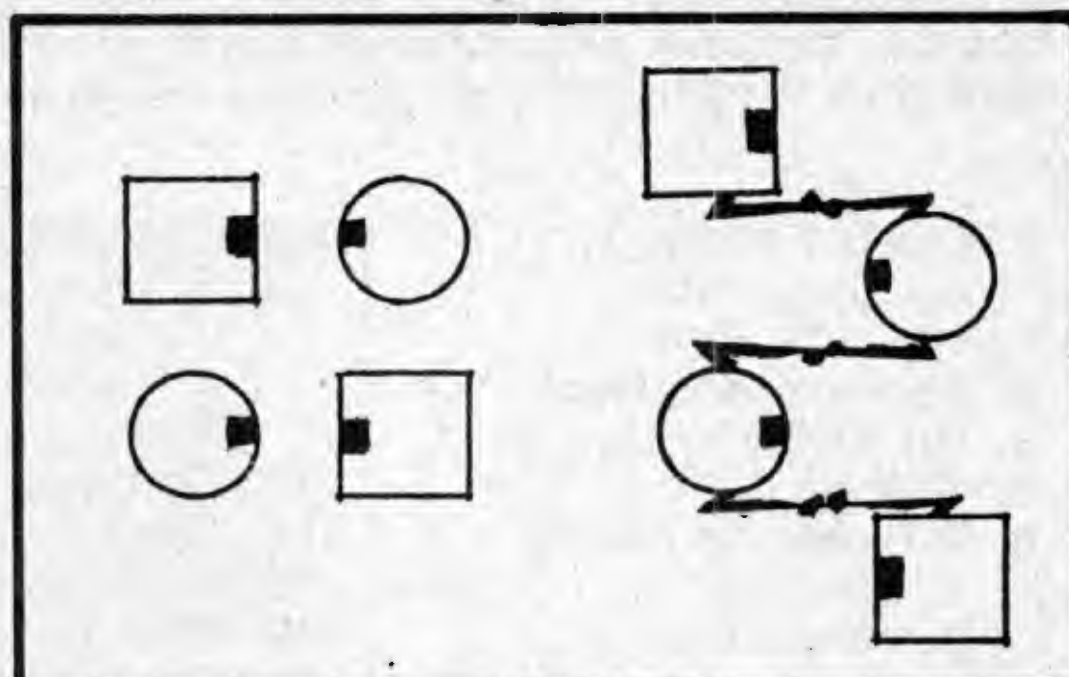
**Crossing Rule:** Whenever two dancers are facing in the same direction and are required to cross, the right hand dancer



passes to the left in front of the left hand dancer, while the left hand dancer passes to the right behind the right hand dancer.

**Facing Couples Rule:** Some calls, which normally start from ocean waves, can also be done when dancers are in facing couples (e.g. swing thru, spin the top, fan the top, etc.). In this case the dancers first step into a momentary right ocean wave and complete the call, unless the caller specifically directs a left hand call (e.g. left swing thru, etc.), in which case the dancers step into a momentary left ocean wave and complete the call. Exceptions to this rule are listed in the body of the definitions. This rule also applies when

calls which require two parallel ocean waves (e.g., spin chain thru) are called with the dancers in an eight chain thru formation.



**Ocean Wave Rule:** Some calls which normally start from facing couples can be done when dancers are in ocean waves (e.g., right and left thru, box the gnat, square thru, slide thru, pass to the center, etc.). In this case the dancers have already stepped forward toward the facing dancers and are ready to complete the remaining action of the directed call. For the sake of dancer comprehension, it may be necessary to initially have the dancers back up into facing couples, then step back into the wave and complete the call. This rule also applies when calls which normally start from two facing dancers (e.g. turn thru) are called from a mini wave.

☆☆☆

There is a correct and comfortable way to execute each of the movements covered in this Handbook. The styling notes following each description will be of great value. In the back section of this Handbook, following Basic 48, you will find some Styling Comments by Callerlab. These, too, will be helpful.



# Your Basic Movements Check List

For the person learning to square dance: Use this list to check these basics as they are taught. You may wish to put an X in front of the basic the first time the movement is taught and then later run a line through it when you have thoroughly learned the basic.

- |  |   |   |
|--|---|---|
| <p><b>1. Circle Family</b><br/>a. Circle Left<br/>b. Circle Right</p> <p><b>2. Forward and Back</b></p> <p><b>3. Do Sa Do</b></p> <p><b>4. Swing</b></p> <p><b>5. Promenade Family</b><br/>a. Couples (full, 1/2, 3/4)<br/>b. Single File<br/>c. Wrong Way</p> <p><b>6. Allemande Family</b><br/>a. Allemande Left<br/>b. Allemande Right<br/>c. Left Arm Turn<br/>d. Right Arm Turn</p> <p><b>7. Right and Left Grand Family</b><br/>a. Right and Left Grand<br/>b. Weave the Ring<br/>c. Wrong Way Grand</p> <p><b>8. Star Family</b><br/>a. Star by the Right<br/>b. Star by the Left</p> <p><b>9. Star Promenade</b></p> <p><b>10. Pass Thru</b></p> <p><b>11. Split Family</b><br/>a. Split the Outside Couple<br/>b. Split the Ring (one couple)</p> <p><b>12. Half Sashay Family</b><br/>a. Half Sashay<br/>b. Rollaway<br/>c. Ladies In, Men Sashay</p> <p><b>13. Turn Back Family</b><br/>a. U Turn Back<br/>b. Backtrack</p> <p><b>14. Separate Family</b><br/>a. Separate<br/>b. Divide</p> <p><b>15. Courtesy Turn</b></p> | <p><b>16. Ladies Chain Family</b><br/>a. Two Ladies (regular and 3/4)<br/>b. Four Ladies (regular and 3/4)</p> <p><b>17. Do Paso</b></p> <p><b>18. Lead Right</b></p> <p><b>19. Right and Left Thru</b></p> <p><b>20. Star Thru</b></p> <p><b>21. Circle to a Line</b></p> <p><b>22. Bend the Line</b></p> <p><b>23. All Around the Left Hand Lady</b></p> <p><b>24. See Saw</b></p> <p><b>25. Grand Square</b></p> <p><b>26. Square Thru Family</b> (1-5 hands)<br/>a. Square Thru<br/>b. Left Square Thru</p> <p><b>27. California Twirl</b></p> <p><b>28. Dive Thru</b></p> <p><b>29. Cross Trail Thru</b></p> <p><b>30. Wheel Around</b></p> <p><b>31. Thar Family</b><br/>a. Allemande Thar<br/>b. Wrong Way Thar</p> <p><b>32. Shoot the Star</b> (Regular, full around)</p> <p><b>33. Slip the Clutch</b></p> <p><b>34. Box the Gnat</b></p> <p><b>35. Ocean Wave Family</b><br/>a. Right Hand Wave<br/>b. Left Hand Wave<br/>c. Alamo Style Wave<br/>d. Wave Balance</p> <p><b>36. Pass the Ocean</b></p> <p><b>37. Swing Thru Family</b><br/>a. Swing Thru<br/>b. Alamo Swing Thru<br/>c. Left Swing Thru</p> <p><b>38. Run Family</b></p> | <p>a. Boys Run<br/>b. Girls Run<br/>c. Ends Run<br/>d. Centers Run<br/>e. Cross Run</p> <p><b>39. Trade Family</b><br/>a. Boys Trade<br/>b. Girls Trade<br/>c. Ends Trade<br/>d. Centers Trade<br/>e. Couples Trade<br/>f. Partners Trade</p> <p><b>40. Wheel and Deal Family</b><br/>a. From a Line of Four<br/>b. From a Two-Faced Line</p> <p><b>41. Double Pass Thru</b></p> <p><b>42. Zoom Family</b><br/>a. Zoom<br/>b. Substitute</p> <p><b>43. Flutterwheel Family</b><br/>a. Flutterwheel<br/>b. Reverse Flutterwheel</p> <p><b>44. Veer Family</b><br/>a. Veer Left<br/>b. Veer Right</p> <p><b>45. Trade By</b></p> <p><b>46. Touch Family</b><br/>a. Touch<br/>b. Touch 1/4</p> <p><b>47. Circulate Family</b><br/>a. Boys Circulate<br/>b. Girls Circulate<br/>c. All Eight Circulate<br/>d. Ends Circulate<br/>e. Centers Circulate<br/>f. Couples Circulate<br/>g. Box Circulate<br/>h. Single File Circulate (column)<br/>i. Split Circulate</p> <p><b>48. Ferris Wheel</b></p> |
|--|---|---|

## All Right — Sets in Order — Let's Go

The traditional invitation, "Sets in Order," is the callers signal to get on the floor, form your squares (sets) and start dancing. Now that the preliminaries are over you'll find that the pages to follow contain — in addition to the descriptions and styling and timing notes of all the movements in the Basic program of square dancing — some 300 photographs,

drawings and diagrams which we hope will help you with the language of this activity. In the back of this Handbook you'll find an index and a short glossary.

We suggest that you pay particular attention to the Styling Notes following each definition, for your ability to dance well plays a large part in your personal enjoyment.



# The Basic Movements of Square Dancing

(1) **CIRCLE FAMILY:** Starting formation — two or more dancers. (a) **CIRCLE LEFT**, (b) **CIRCLE RIGHT**. Dancers join hands to form a circle, face slightly left or right as directed and move forward around the circle the distance directed. When left or right is not specified for circle, it is a circle to the left.

**STYLING:** All dancers walk (dance) forward with joined hands, men's palms up and ladies' palms down, elbows bent comfortably so that hands are above the elbow. **TIMING:** Standing or static square (SS) 8 people, full around, 16 steps; three quarters, 12 steps; one half, 8 steps; one quarter, 4 steps.



Man's palm up, lady's palm down. Both elbows straight for an extended circle.



CIRCLE LEFT

(2) **FORWARD AND BACK:** Starting formation — single dancer. Each dancer steps forward three steps and pauses while bringing the free foot forward and touching it to the floor without transferring weight. Each steps back three steps beginning with the free foot and pauses while touching the free foot beside the weight-bearing foot. From facing lines of four or similar situations where eight counts are not appropriate, each dancer



FORWARD



2



3

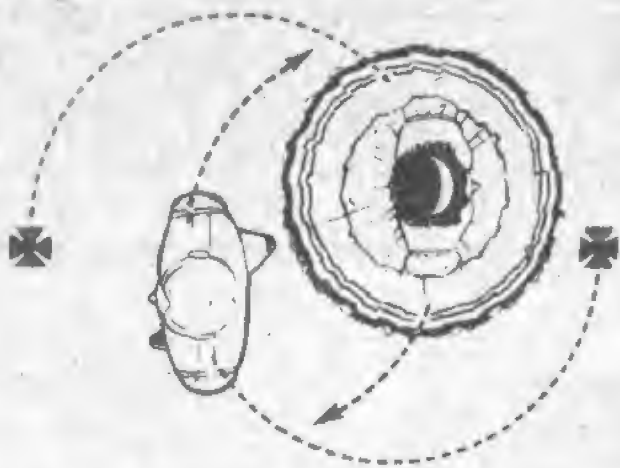


TOUCH

steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

**STYLING:** Couples have inside hands joined. As couples meet in the center, outside hands may be touched palm to palm. As the foot is brought to the touch (on the 4th and 8th counts), it should remain on the floor. **TIMING:** SS (static square) all, 8 steps, heads or sides, 8 steps; rock forward and back, 4 steps; balance, 4 steps.





**(3) DO SA DO:** Starting formation — facing dancers. Dancers advance and pass right shoulders. Without turning, each dancer moves to the right passing in back of the other dancer. Then moving backwards, each

passes left shoulders returning to starting position.

**STYLING:** Men — arms in natural dance position, right shoulders forward as right shoulders pass, left shoulders forward as left shoulders pass. Ladies — both hands on skirt, moving skirt forward and back to avoid opposite dancer, right hand forward as right shoulders pass, left hand forward as left shoulders pass. **TIMING:** SS with corner, 6 steps; with partner, 6; from a Box formation (see **DANCER TIPS** at Basic #20), 6, SS across the set, 8.

DO SA DO



**(4) SWING:** Starting formation — facing dancers (man and lady). Dancers step forward ending right side to right side and move around each other turning in a clockwise direction four or more counts. Dancers break out of the swing. The lady continues turning to her right until facing the same direction as the man, they form a couple.

**STYLING:** Men — left arm bent at the elbow, palm slightly up, right hand on lady's back slightly above the waist, posture should

be erect. Ladies — right hand palm down on man's left hand, left hand on man's right shoulder, arm resting on man's right arm. **Footwork:** WALK AROUND — use short walking or shuffling steps around the central point, BUZZ STEP — right foot moves in small steps around the pivot point between the two dancers while the left foot pushes, as in a scooter motion. Ending position: Lady rolls off man's right arm blending smoothly to position for the next call or twirls (to a promenade position only — lady's option). To twirl, the



man raises his left hand over the lady's head, holding lady's right hand loosely. Her hand revolves around his for stability as she turns clockwise moving down line of dance three steps, into a promenade position, joining inside hands on the 4th step. While the lady turns, the man will move forward down the line of dance to be in position for the promenade. **TIMING:** Advancing skill, usually 4 to 8 beats of music, used at caller's discretion.



Eye contact with your partner will add to your dancing pleasure.

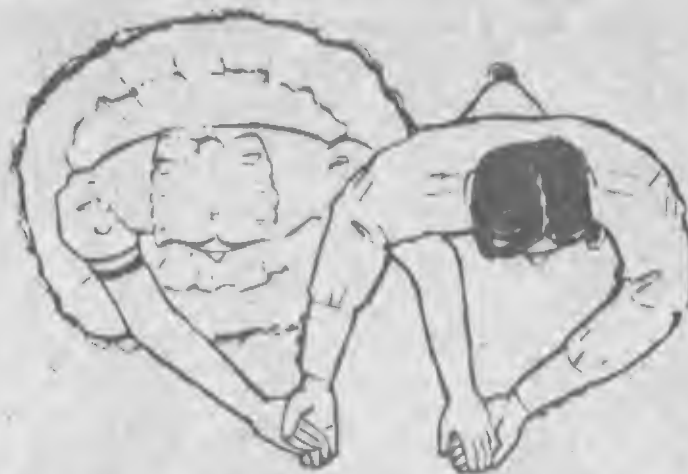
Each step of the swing should be taken on the beat of the music.



**(5) PROMENADE FAMILY (Full, 1/2, 3/4) (a) COUPLE PROMENADE:** Starting formation — promenade. As a unit the couple walks forward around the circle counterclockwise. Unless otherwise specified, they promenade until reaching the man's home position. At



When promenading your hands establish the direction for the next follow-up movement.



the end of the promenade the couple turns, as a unit, to face the center of the set. If promenading to the man's home position, the couple always goes at least one quarter around the square. If need be, they continue past the man's home position for another full time around. (b) **SINGLE FILE PROMENADE:** Starting formation — single file promenade. Dancers move forward in single file counterclockwise or clockwise around the circle, as directed. (c) **WRONG WAY PROMENADE:** Like promenade, except that the couples promenade clockwise.

**STYLING:** In promenade position the man's hands are palm up, right forearm over the lady's left arm. Lady's hands are palm down in man's hand. Joined hands should be positioned equally between partners. In single file promenade man's arms are held in natural dance position; lady's hands on skirt, working with the natural swinging motion. **TIMING:** SS, couples promenading full around, 16; three quarters, 12; one half, 8; one quarter, 4; 4 people promenading inside, 8.

#### SINGLE FILE PROMENADE







ALLEMANDE LEFT — free hands ready for a right and left grand.

Throughout your life as a square dancer the arm turn will become your most used basic. Learn it well in the early stages of your dancing and it will mark you as being a proficient square dancer.

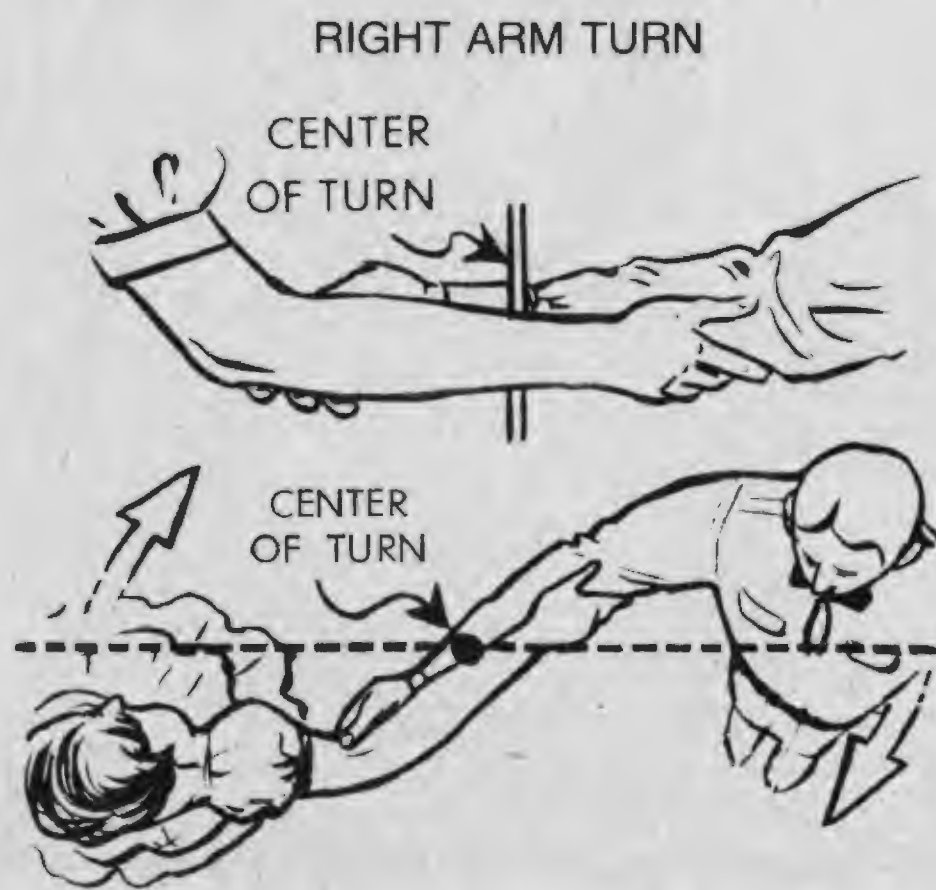


**STYLING:** *The arms are held past the wrist but not past the elbow joint. Each dancer places his hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other.* **TIMING:** *Full around, 8; three quarters, 6; one half, 4; one quarter, 2.*

**(6) ALLEMANDE FAMILY:** Starting formation — any position where dancers can conveniently turn  $90^\circ$  or less to face their corner. (a) **ALLEMANDE LEFT:** Dancers face their corners and turn by the left forearm. Releasing armholds and stepping forward, each dancer ends facing his partner. (b) **ALLEMANDE RIGHT:** Like allemande left, but dancers turn with the right forearm. (c) **LEFT ARM TURN:** Starting formation — facing dancers. Dancers join left forearms and walk forward around each other the distance specified, e.g. half ( $180^\circ$ ), three quarters ( $270^\circ$ ), full ( $360^\circ$ ), etc. (d) **RIGHT ARM TURN:** Like left arm turn except dancers turn with the right forearm.



RIGHT AND LEFT GRAND



**(7) RIGHT AND LEFT GRAND FAMILY:** Starting formation — square or circle or any position where dancers are facing opposite sex, men facing counterclockwise, ladies clockwise. (a) **RIGHT AND LEFT GRAND:** Partners face, join right hands and pull by. Each moves ahead, around the circle (men counterclockwise, ladies clockwise) and each gives a left hand to the next, a right to the next and a left to the next until each dancer meets his partner. (b) **WEAVE THE**





WEAVE THE RING — a right and left grand without hands.

**RING:** A right and left grand without touching hands. (c) **WRONG WAY GRAND:** Like right and left grand, but men move clockwise and ladies move counterclockwise.

**STYLING:** In the right and left grand for all dancers, hands are involved with alternating pull-by movements, no twirls. Arms should be held in natural dance position and the handhold position should be released as dancers pass each other. Men particularly should stand tall and resist the temptation to lean over and stretch out their hand to the next person. Just a comfortable extension of the arm and hand is all that is necessary. In the weave the ring, ladies will work their skirt with both hands as they move around the square, not exaggerated but with both hands on skirt. Men hold hands in natural dance position. The motion is one with the circle not too large and with the dancers leading with their right shoulder as they pass the dancer on the right, then with the left shoulder as they pass the dancer on the left. Brief eye contact should be made as they meet each dancer. **TIMING:** Until you meet your partner on the other side, 10 steps.

**(8) STAR FAMILY:** Starting formation — facing dancers, facing couples, square, circle. (a) **RIGHT HAND STAR**, (b) **LEFT HAND STAR.** The directed dancers step forward and extend designated hands to form a right or left hand star. Dancers turn the star by

walking forward in a circle around the center of the star. Turning distance of the star may be specified in fractions of one quarter, one half, three quarters, or a complete revolution.

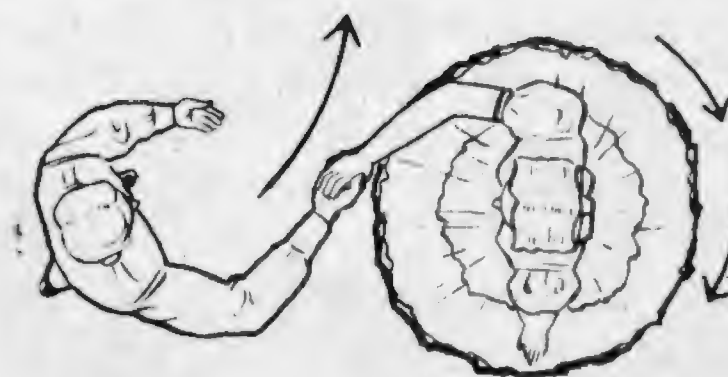
**STYLING:** In a forward moving star inside hands should be joined in a “palm star” position (hands of those making the star at about average eye level — palms touching), arms bent at elbow. Men’s outside arms in natural dance position, ladies’ outside hands work skirt. **TIMING:** 4 people, full around, 8; three quarters, 6; one half, 4; one quarter, 2. 8 people, full around, 16; three quarters, 12; one half, 8; one quarter, 4.

**(9) STAR PROMENADE:** Starting formation — star, promenade. Directed dancers form a star and place the other arm around the waist of another directed dancer. Turn the star and promenade the distance specified.

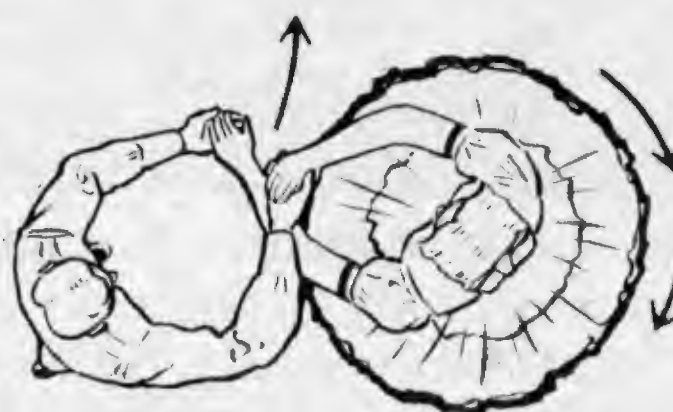
**STYLING:** Men’s inside hands joined the same as in a right or left hand star, outside arm

## DANCER TIPS

### PROMENADE PICK UP



As dancers approach each other, they take right hands ...



... the girl, anticipating the man, makes an independent right face turn and joins him in promenade position.



around the lady's waist. Lady's inside arm around man's waist under his arm, outside hand works skirt. TIMING: 4 couples full

around, 12; three quarters, 9; one half, 6; one quarter, 3. 4 couples full around with back out at home, 16.

All four men star by the right using the palm star (see styling notes in the back of this Handbook).

All eight in the square star by the left. With more dancers the fingers are just allowed to touch.



STAR PROMENADE with the men in the center — and, after the centers back out the ladies make the palm star in the middle. Remember, those on the outside set the pace for those in the hub or center.



**Your Learning Speed** — Not all dancers learn to dance at the same rate of speed. Some adjust quickly to the calls and body mechanics while for others the learning process comes more slowly. So, don't get impatient with others if they don't appear to be catching on as quickly as you. And, don't get discouraged with yourself if you feel that you're slower than the others. Be patient. Be gentle with yourself. It will all fall into place sooner or later. By using this Handbook as a learning aid you will find that the concept of square dancing comes more easily and while it can't replace actual dancing practice it *will* help to sharpen your retention skills.





PASS THRU — check Passing Rule in the front of this Handbook.

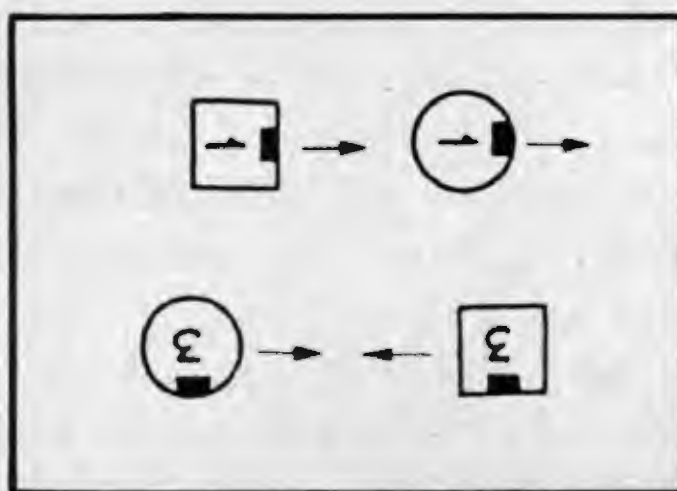
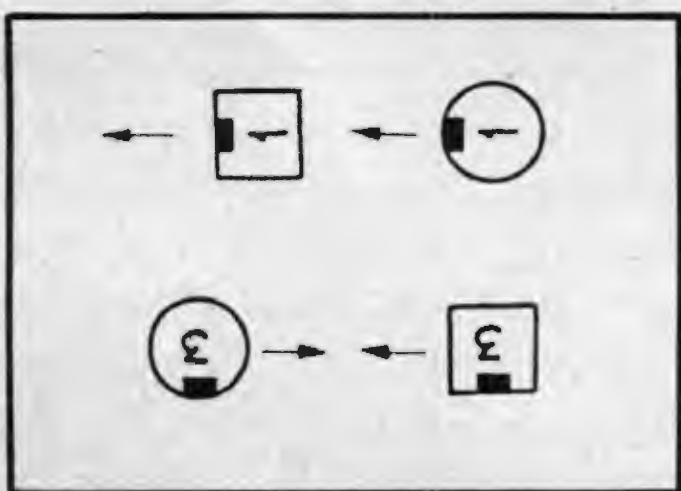
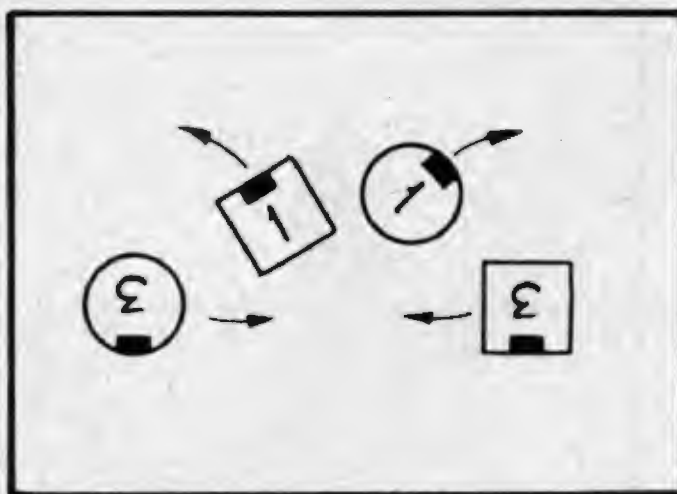
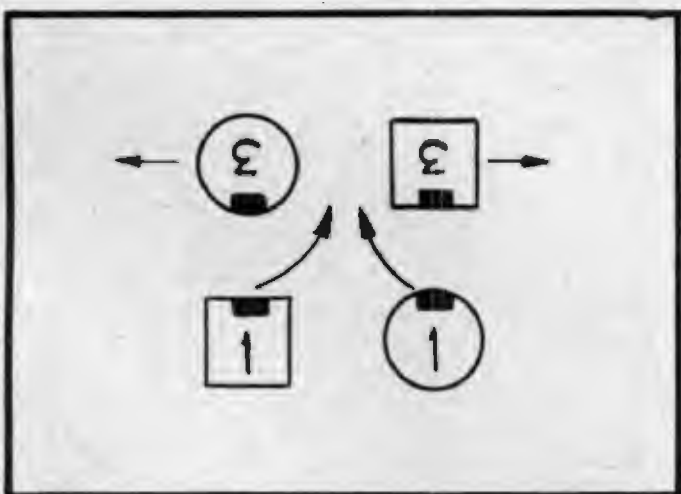
**(10) PASS THRU:** Starting formation — facing dancers. Dancers move forward, passing right shoulders with each other. Each ends in the other's starting position but neither dancer changes facing direction.

**STYLING:** *Man's right shoulder slightly forward as right shoulders pass. Arms in natural dance position. Ladies work skirts with hands, right hand leading as right shoulders pass.* **TIMING:** *From a static square (SS), heads or sides passing thru across the set, 4; Box, 2.*

**(11) SPLIT FAMILY:** (a) **SPLIT THE OUTSIDE COUPLE.** Starting formation — facing couples. The active or directed couple moves forward between the outside couple who sidesteps slightly to let them through then sidesteps back together again. (b) **SPLIT THE RING** (one couple). Starting formation — square. Like split the couple, except only one couple out of the four may be active.

*position; ladies may work skirts. The couple that is separated by the active couple simply moves out of the way so that the active couple may move between them. Once the active couple has moved through and is out of the way, the couple who separated will move together once again.* **TIMING:** *SS, couple one splits couple three, goes around one to a line, 8 steps. Heads or sides pass thru around one to a line, 8; around two to a line, 10; to home, 12. From a Box, insides split the outsides to a line, 4 steps; to home position, 6.*

**STYLING:** *Men's arms in natural dance*



**SPLIT THAT COUPLE** — following the split, the couple that separated moves back together again. The couple doing the splitting follows the next call i.e. separate (go around one to a line), both turn left (right), single file, etc.





Standard HALF SASHAY is executed without a turning movement.

**(12) HALF SASHAY FAMILY:** (a) **HALF SASHAY.** Starting formation — couple. Partners exchange places without changing facing directions. Dancer on the right side-steps to the left, while the other dancer on the left steps back, sidesteps to the right, then steps forward to rejoin partner. (b) **ROLLAWAY.** Starting formation — couple. The directed dancer, or if not specified the dancer on the right, rolls across a full turn (360°) in front of the dancer on the left, as he sidesteps to the right — to exchange places. From a circle, unless otherwise directed, the ladies roll left across in front of the men. (c) **LADIES IN, MEN SASHAY:** Starting formation — circle or line with alternating men and ladies. With all dancers facing in, the ladies step forward and pause, while the men move to the left behind and past one lady. Ladies step back and rejoin hands with the men. If

the circle is moving to the right, the men sashay to the right.

**STYLING:** Hands held in normal couple handhold. Man and lady each use a slight pulling motion toward each other as they initiate the sashay movement. Rollaway: Handhold same as joined couples. Man should slightly pull lady as both man and lady reach to join hands and continue pulling motion with outside hand. Man steps back with left foot, to the side and across. Ladies In, Men Sashay: Men's hands in slightly up position ready to rejoin the ladies in the circle. Ladies should have both hands on skirt when moving to the center and momentarily bunch skirts before returning to the circle. **TIMING:** Half sashay, 4 steps; Rollaway, 4; Ladies in, men sashay, 4.

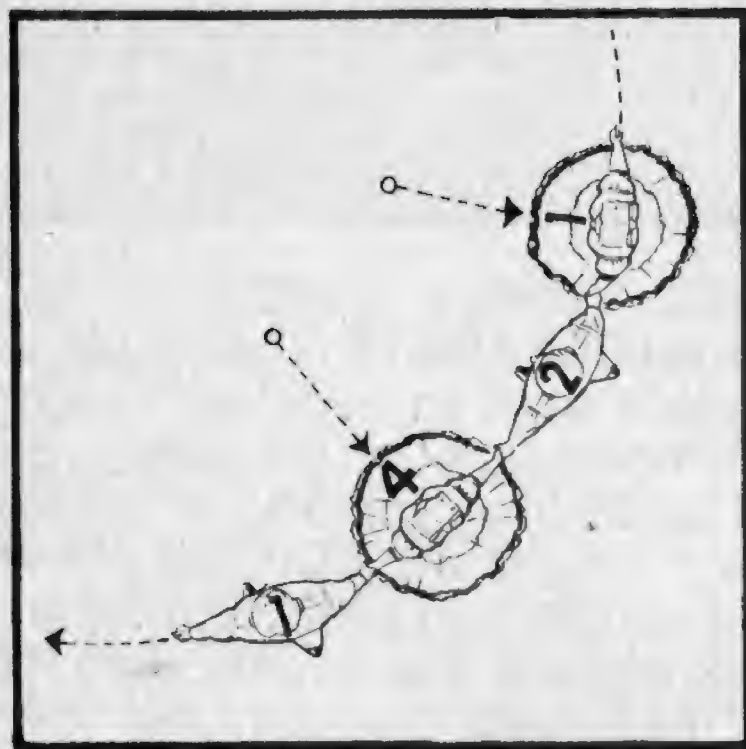
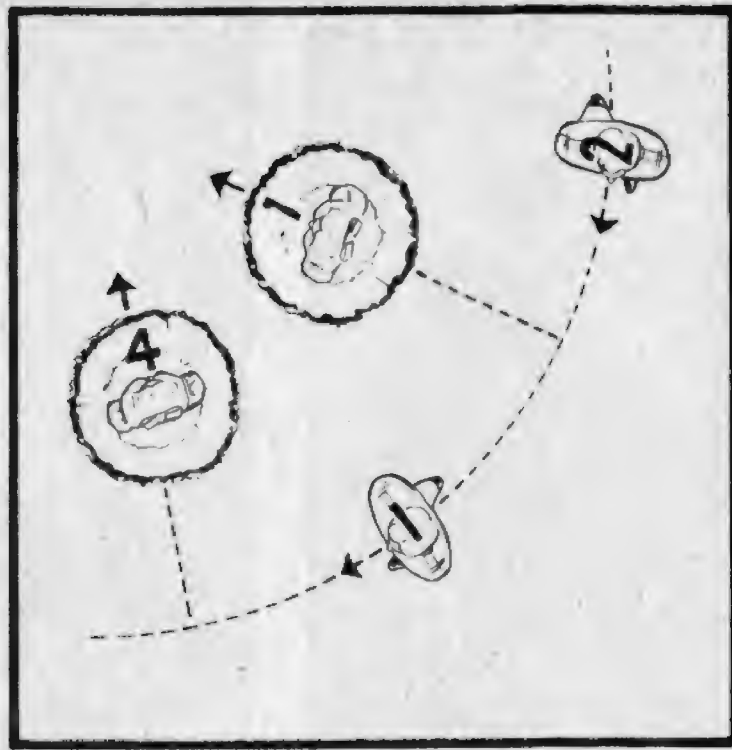
ROLLAWAY HALF SASHAY — the man's right hand serves as a support for the lady.



**Learning Is An On-Going Process.** No matter how well you think you know a certain movement, there is always room for improvement. This is emphasized each month in the Style Lab section of SQUARE DANCING magazine where dancer-photos take you through the basics and point out the pitfalls. You'll find it a great help.



# LADIES IN, MEN SASHAY



(13) TURN BACK FAMILY: (a) **U TURN BACK.** Starting formation — single dancer. The dancer does an in-place about-face turn ( $180^\circ$ ), turning toward partner unless the body flow dictates otherwise. If alone (i.e. no partner), the dancer turns toward the center of the set. If the dancer is facing directly toward or away from the center of the set, he

may turn in either direction. (b) **BACK-TRACK:** Starting formation — couple or single dancer. From a couple formation, both dancers do a U turn back, turning toward each other. If hands are joined as in a promenade, backtrack is completed without releasing hands. If a single dancer is directed to backtrack, he does a U turn back by step-

U TURN BACK following a pass thru.





SINGLE FILE TURN BACK — don't spin, turn one step on each beat of the music.



ping out and turning away from partner or the center of the set.

STYLING: *Arms in natural dance position.*  
TIMING: 2 steps.

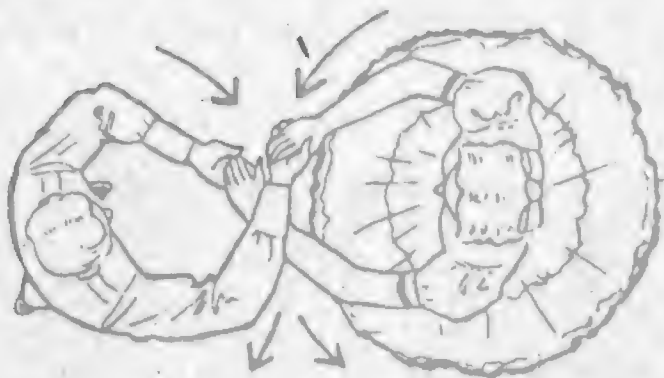


(14) SEPARATE FAMILY: Starting formation — couple. (a) **SEPARATE**: The dancers in the couple turn back to back with each other and walk forward around the outside of the square. The distance traveled is determined by the next call. (b) **DIVIDE**: The dancers in the couple turn away from each other and walk forward one quarter around the outside of the square to wait for the next call.

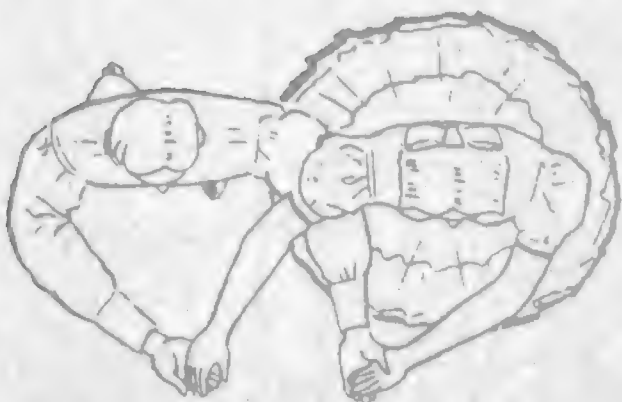
A COUPLE  
BACKTRACK  
starts with a gentle pull with the right hand. . . .



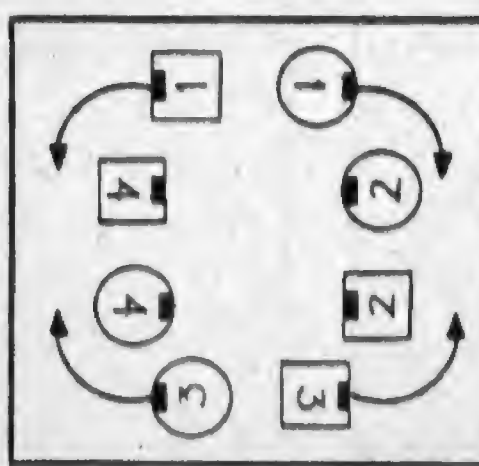
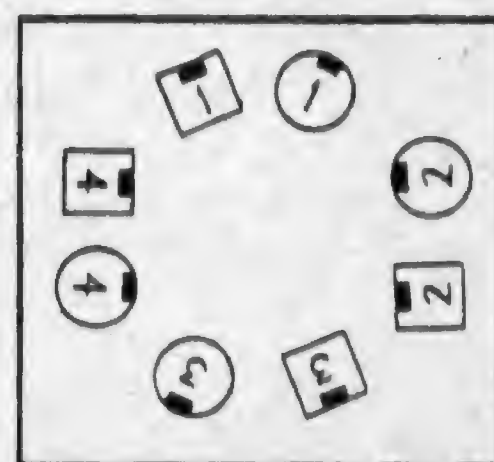
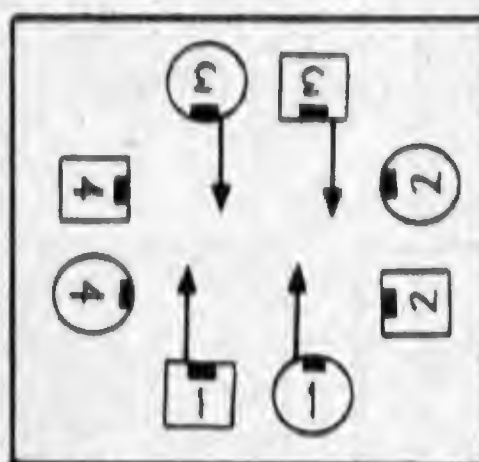
The man pulls gently with his right while pushing with his left. If the man starts closest to the center, he ends closest to the center.



A second back-track with the man pushing with his right and pulling with his left puts dancers in original promenading direction.



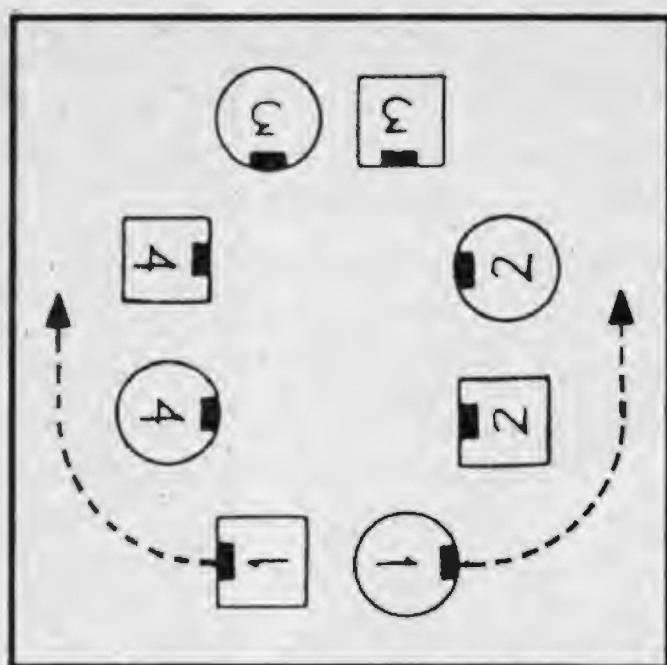
STYLING: *Those not active will move forward to get out of the way so that those moving will not have so far to go. Men's arms in natural dance position; ladies' skirt work optional.*  
TIMING: 2 steps.



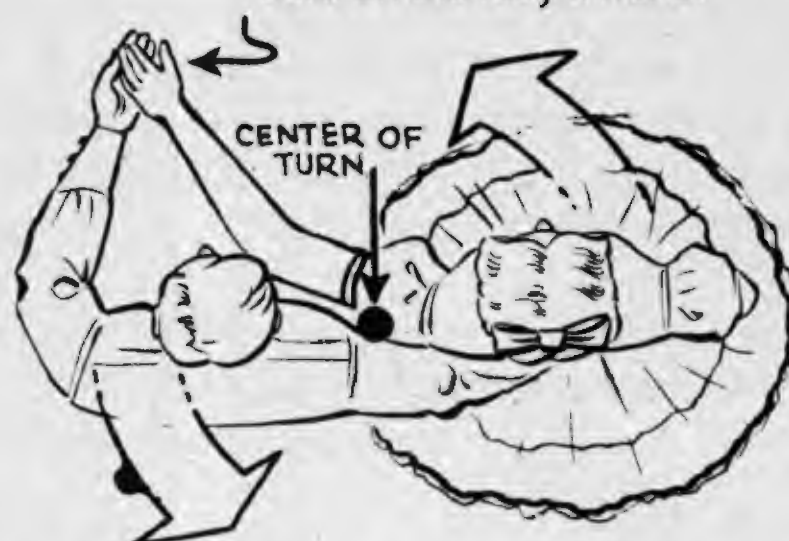
Head couples pass thru, then, turning their backs on their partners, they **DIVIDE** and move around the outside.



SEPARATE



The man's hand serves as a guide with his thumb applying gentle pressure on the lady's hand.



**(15) COURTESY TURN:** Starting formation — couple, facing dancers. The man (left hand dancer) takes the lady's (right hand dancer) left hand (palm down) in his left (palm up) and places his right hand in the small of the lady's back. Working as a unit, the couple turns around with the left hand dancer backing up and the right hand dancer walking forward. Unless otherwise specified,

the couple faces the center of the set or the center of the formation in which it is working.

**STYLING:** *Men, the extended left hand serves as a direction indicator and the man uses his left hand to lead, not pull. Place the right hand in the small of the lady's back. Ladies use the right hand to work the skirt.*  
**TIMING:** 4 steps.

**(16) LADIES CHAIN FAMILY:** (a) **TWO LADIES CHAIN:** Starting formation — facing couples (man on left, lady on right). The ladies step forward, extend right hands to each other and pull by. Each man steps forward and to the right, turning left to face the same direction as the lady beside him. The lady

extends a left hand to the man for a courtesy turn. Couples end facing each other. (b) **FOUR LADIES CHAIN:** Starting formation — square or circle of 8 dancers. Similar to two ladies chain except that all four ladies step to the center and form a right hand star. They turn the star halfway around to their

TWO LADIES CHAIN





opposite men. All courtesy turn to face the center of the set. **NOTE: TWO (or FOUR) LADIES CHAIN THREE QUARTERS:** Starting formation — facing couples, a square or circle of 8 dancers. The directed ladies step to the center, form a right hand star and turn the star three quarters. All courtesy turn to face the center of the set.

**STYLING:** Men release partner then turn right shoulder slightly toward the center of the square to begin the courtesy turn portion of

*the call, step back with the left foot. Ladies use handshake pull by for two ladies chain. No skirt work except as part of courtesy turn. Three quarter and four ladies chain, ladies use the hands up palm star, touching right hands in the star pattern. It is important that the man clears a path for receiving the lady after the chain by moving slightly to the right and starting the courtesy turn motion before the lady arrives. TIMING: SS, two ladies across set, 8 steps; three quarters, 10; four ladies across set, 8; three quarters, 10.*

#### FOUR LADIES CHAIN







DO PASO — a continuous flowing movement.

**(17) DO PASO:** Starting formation — circle of two or more couples. Each dancer faces partner or directed dancer and does a left arm turn half ( $180^\circ$ ) to face in the opposite direction. Releasing armholds and moving forward, each dancer goes to the corner for a right arm turn half ( $180^\circ$ ). Each returns to the starting partner to courtesy turn to face the center of the set or to follow the next call.

*STYLING: All dancers' hands in position for forearm turns, alternating left and right. When the courtesy turn portion of the do paso is replaced by a different logical basic, then the styling reverts to that basic. TIMING: SS from start to finish of courtesy turn, 16 steps; to the next call, 12.*

**(18) LEAD RIGHT:** Starting formation — couple. Directed couple(s) take a step forward, and as a unit turn to the right  $90^\circ$  and move forward.

*STYLING: Normal couple handhold between the man and lady, outside hands in normal dance position. TIMING: 4 steps.*

**(19) RIGHT AND LEFT THRU:** Starting formation — facing couples. Dancers step forward, join right hands with the dancer directly ahead and pull by. Each couple then does a courtesy turn to face the other couple.

*STYLING: Each dancer takes regular*

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**Credit Line** — We wish to thank all of the Santa Barbara, California, square dancers whose pictures appear on these pages and who have served as models for the monthly Style Lab and Discovery photos in SQUARE DANCING magazine. To Bruce and Mary Johnson, without whom these illustrations would not have been possible, and to Ron Kelley, our photographer, a heartfelt "Thank You" to you all! — *Editor.*





RIGHT AND LEFT THRU

*handshake hold (right hands) with opposite as they move by each other. They release hands immediately as they pull by. For courtesy turn styling, refer to that basic (15). TIMING: SS,*

*heads or sides across the set, 8 steps; Box (couples standing closer together), 6; OW (within an ocean wave – a formation that appears in basic 35), 6 steps.*

## DANCER TIPS



## Standing start

or Dancers in Motion. . .

it Makes a Difference.

The number of steps it takes for dancers to do some movements depends upon their situation when the call is given. As a simplified example, in the illustration we have a square where the head couples have stepped into the center and turned their backs on their partners to face the sides (in a Box formation). If they were in motion at this point it would take 6 steps to do a right and left thru. However, take couples one and three out of the center and have the sides do the same movement across the set from a standing start or static square (SS) and you need to add a couple of steps to make the total 8 steps.

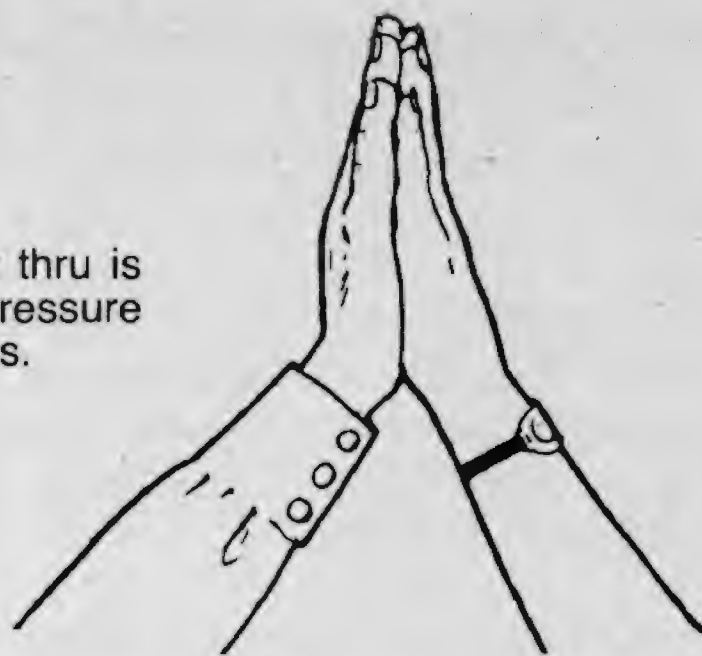
**(20) STAR THRU:** Starting formation — facing dancers (man and lady). Man's right hand is placed against the lady's left, palm to palm with fingers up, to make an arch. As the dancers move forward the lady does a one quarter (90°) left face turn under the arch, while the man does a one quarter (90°) turn to the right moving behind the lady. They end side by side with the lady on the man's right.

**STYLING:** Hands are joined in the arch, palm to palm, fingers pointed up. Hand grip should be readjusted to couple handhold after the basic is completed. Join hands in raised position approximately eye level. It is important that hands not be joined before that point. Man's hand should be used to stabilize as the lady provides her own momentum. It is equally important that the man's arm remain

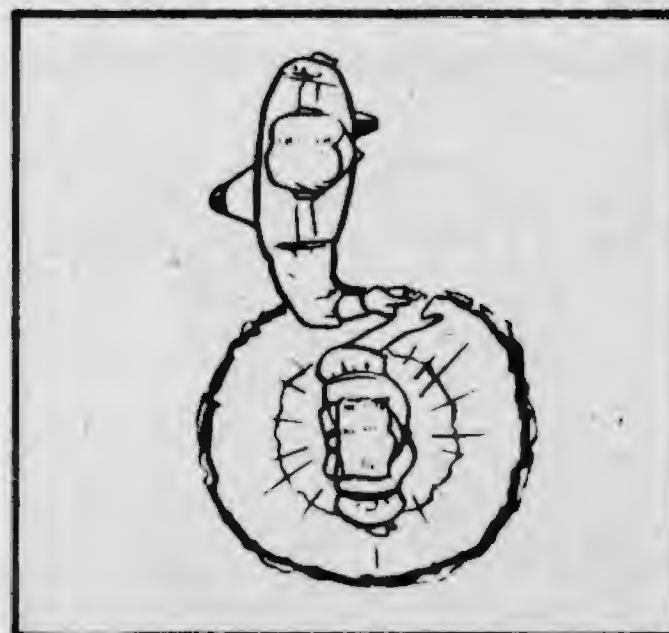
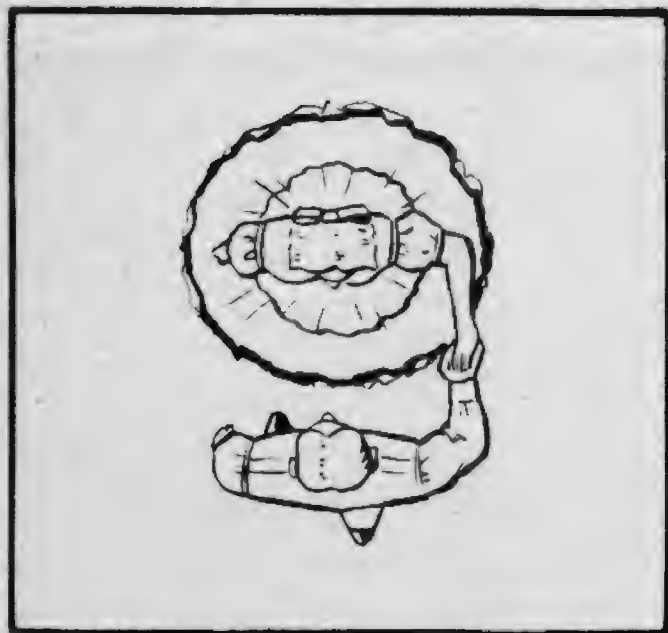


*well above the lady's head. TIMING: 4 steps from point of contact.*

Starting contact for a star thru is retained by a slight palm pressure on the part of both dancers.



STAR THRU: Man walks around as lady ducks under to end side by side.



CIRCLE TO A LINE is a frequently used maneuver and can be done quite smoothly with the person at the end of the line turning forward under the raised right hand of her partner. This final turn under should be delayed until almost the end of the movement and the result will be a straight line.

CIRCLE TO A LINE — Please see description and styling notes next page.



**(21) CIRCLE TO A LINE:** Starting formation — facing couples. Couples circle left one half (180°). The lead dancer in the couple who started on the inside (man's position) releases the left handhold, but retains the handhold of the dancer on his right to become the left end dancer of the line. The released dancer moves forward under a raised arm arch to become the right end dancer in the line.

**STYLING:** The circle portion is the same

*styling as in circle eight. As the man breaks with his left hand to form a line, he should lead the line several steps before turning. After the end lady has released her right hand, and while retaining the right hand of the man beside her, together they will raise their joined hands and make an arch. Then as the line begins to straighten out, she will move forward under this arch, turning left face gradually under her own left arm so that instead of backing up she is moving forward to the end of the line. TIMING: 8 steps.*



**BEND THE LINE** — Centers break and back up, ends move up and couples face.

**(22) BEND THE LINE:** Starting formation — any line with an even number of dancers. Dancers in each half of the line must be facing in the same direction. The center dancers in the line drop hands with each other. With each half of the line working as a unit, the ends move forward while the centers back up until both halves of the line are facing.

**STYLING:** As ends move forward, centers back up equally. Use normal couple handhold and in the event a new line is formed, immediately join hands in the new line. **TIMING:** Lines of four, six or eight, 4 steps.

**(23) ALL AROUND THE LEFT HAND LADY:** Starting formation — square or circle. All dancers face their corners. Walking forward and around each other while keeping right shoulders adjacent, dancers return to face their partner.

**STYLING:** Men's arms in natural dance position. Ladies use both hands on skirt, moving skirt forward and back to avoid opposite dancer. **TIMING:** 8 steps.

**(24) SEE SAW:** Starting formation — facing dancers, square or circle. When combined with all around the left hand lady, each



All Around and See Saw combine into a flowing figure eight pattern.





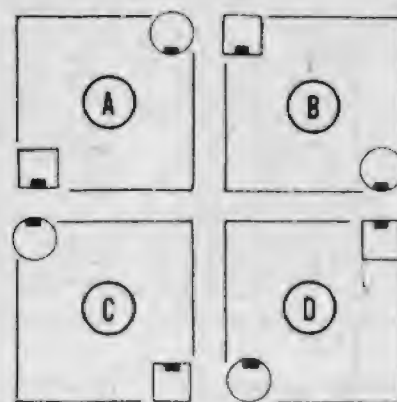
SEE SAW — as a left shoulder do sa do

dancer walks forward and around the partner keeping left shoulders adjacent, then steps forward to face the corner. In all other cases, it is a left shoulder do sa do. Dancers advance and pass left shoulders. Each without turning moves to the left passing in back of the other dancer and then moves backward passing right shoulders returning to starting position.

**STYLING:** When combined with all around your corner, styling is the same as in all around the left hand lady except that left shoulders are kept adjacent and left hand and left shoulder should be kept forward. When used as a left shoulder do sa do, styling is the same as do sa do except that left shoulder leads first. **TIMING:** 8 steps.

**(25) GRAND SQUARE:** Starting formation — square. A call that has the sides doing one part while at the same time the heads are doing another. Heads move forward into the square (4 steps), turning one quarter (90°) on the fourth step to face partners and back away to the sides of the square (4 steps). Turn one quarter (90°) to face the original

opposites. Back away to the corners of the square (4 steps) and turn one quarter (90°) to face original partners and walk forward to home (4 steps). Do not turn. (Total to here: 16 steps.) From this point the action is reversed. Heads back away from their partners (4 steps), turning one quarter (90°) on the fourth step and walk forward to the opposites (4 steps). Turn one quarter and walk forward into the center toward partners (4 steps).



MAN #2

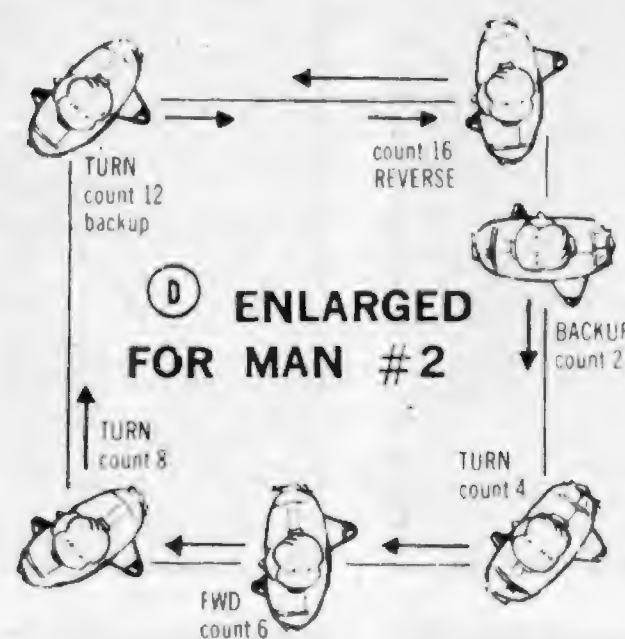
In the diagram the eight dancers are in the respective positions to start the Grand Square. On the next page we trace the movement of man #2.

Turn one quarter (90°) to face opposites and back up to home (total: 32 steps). While the head couples are doing the first 16 steps, the sides start by facing their partners to back away and do the second 16 steps. Completing this, the sides do the first 16 steps, while



the heads are doing the last 16. The principle of walking three steps and then turning (or reversing) on the fourth step is followed throughout. This call may be broken into fractional parts by the caller directing the number of steps required. The call may also start with the heads, or other designated dancers, directed to face.

**STYLING:** *Mens' arms in natural dance position; ladies work skirt with natural swinging action. When moving forward and backward as a couple, normal couple handhold is desired.* **TIMING:** 32 counts.



Now let's watch all eight dancers go through the first 16 steps (the first half) of the pattern. The numbers keep track of the beats of the music.

## (26) SQUARE THRU FAMILY (1-5 hands):

Starting formation — facing couples (a)

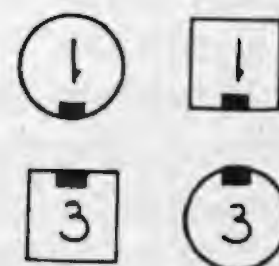
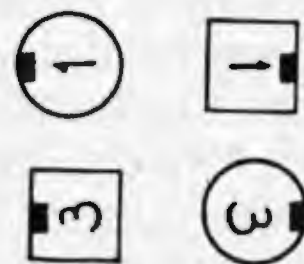
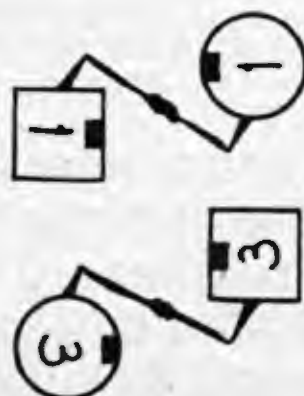
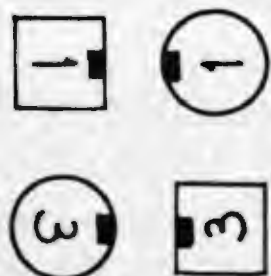
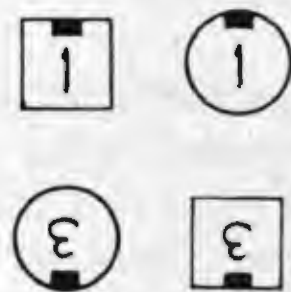
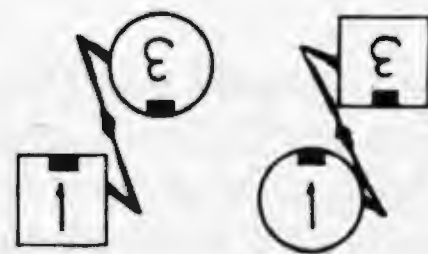
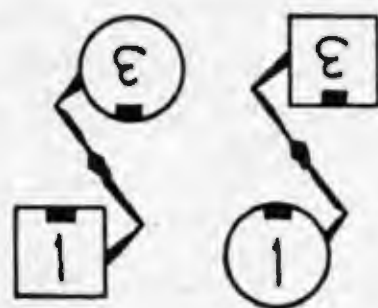
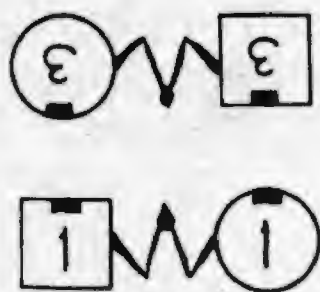
**SQUARE THRU:** Facing dancers join right hands and pull by. Turn in one quarter (90°), join left hands and pull by. (A half square thru has been completed.) Turn in one quarter (90°) and join right hands with facing dancer and pull by. (A three quarter square thru has been completed.) Turn in one quarter (90°), join left hands and pull by but do not turn. (A full square thru has been completed.) Variations of square thru may be specified by fractions or by the number of hands, e.g. square thru three quarters is the same as square

thru three hands, etc. (b) **LEFT SQUARE**

**THRU:** Similar to square thru except that it is started with the left hand and hands are alternated accordingly. When a left square thru is required, "left square thru" must be directed.

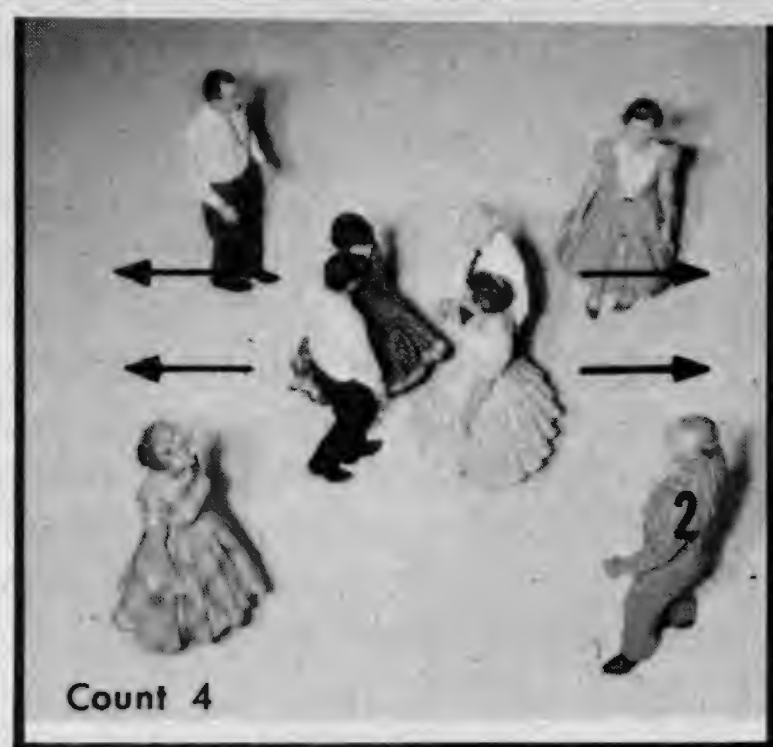
**STYLING:** *Styling should be similar to that in right and left grand. Corners should be rounded off rather than pulling through and doing a square military turn.* **TIMING:** SS, 4 people full, 10 steps; three quarters, 8; one half, 6; one quarter, 4. Box, 4 people full, 8; three quarters, 6; one half, 4; one quarter 2 steps.

The SQUARE THRU movement requires the dancers to give a right to their opposite, pull by, turn a quarter to face their partner, give a left, pull by, turn a quarter and continue on until figure is completed.





THE GRAND SQUARE — It is most important to dance with music when doing this movement. In that way all dancers will turn at the same time and the movement will be finished simultaneously by all. If started on the first beat of a phrase the complete pattern will end with the phrase 32 beats later.





**(27) CALIFORNIA TWIRL:** Starting formation — couple (man and lady). Partners join hands (man's right with lady's left) and raise them to form an arch. The lady walks forward and under their joined hands making a one half (180°) left-face turn while the man walks around the lady in a clockwise direction one half (180°). Dancers have exchanged places and are both facing in the opposite direction from which they started.

**STYLING:** Men and ladies use loose hand grip. Outside hands in natural dance position. It is important that the man does not "wind" the lady. Man's hand should be used to stabilize as the lady provides her own momentum. It is also important that the man's hand remain well above the lady's head. Hands should be adjusted to normal couple handholds after completion of the basic. **TIMING:** 4 steps.

CALIFORNIA TWIRL



**(28) DIVE THRU:** Starting formation — facing couples (man and lady). The couple whose back is to the center of the square (unless a specific couple is directed) makes an arch by raising their joined inside hands. The other couple ducks under the arch and moves forward. The couple making the arch moves forward and does a California twirl. If neither couple has its back to the center of the set, then one couple must be directed to dive thru the other couple.

**STYLING:** The couple making the arch uses a loose handhold. Stand far enough apart to allow another couple to dive under. It is permissible for dancers making the arch to part hands momentarily if it is uncomfortable to reach over diving dancers. After hands are

rejoined, styling should be the same as previously described for California twirl. Couple diving under uses couple handhold. Bend low enough and stay close enough to partner to move comfortably underneath the arch. **TIMING:** Box, couple diving, 2 steps; couple facing out, 6.

**(29) CROSS TRAIL THRU:** Starting formation — facing couples. Dancers pass thru. The right hand dancer crosses in front of partner to the left while the left hand dancer crosses behind partner to the right. The ending position of the dancers is dependent upon the next call.

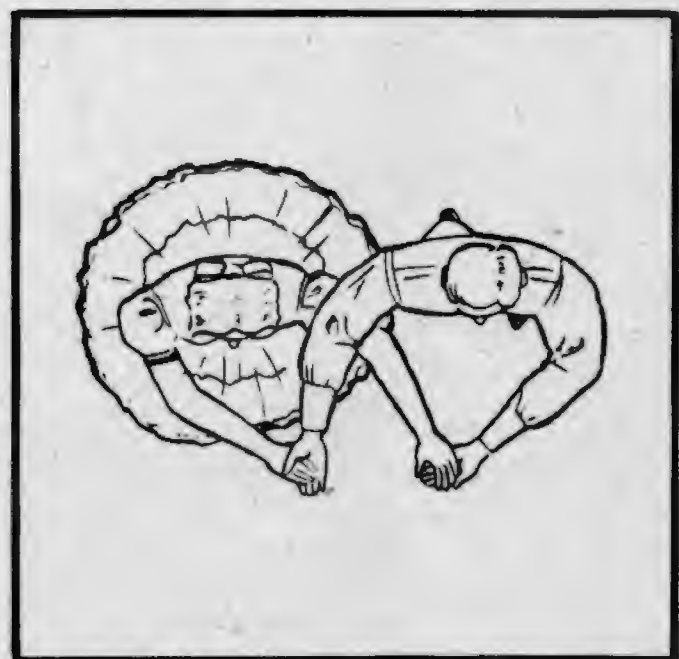
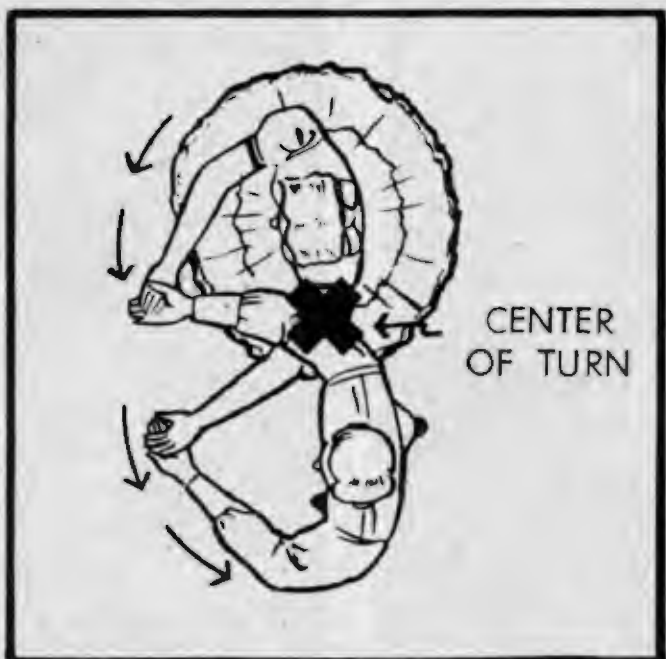
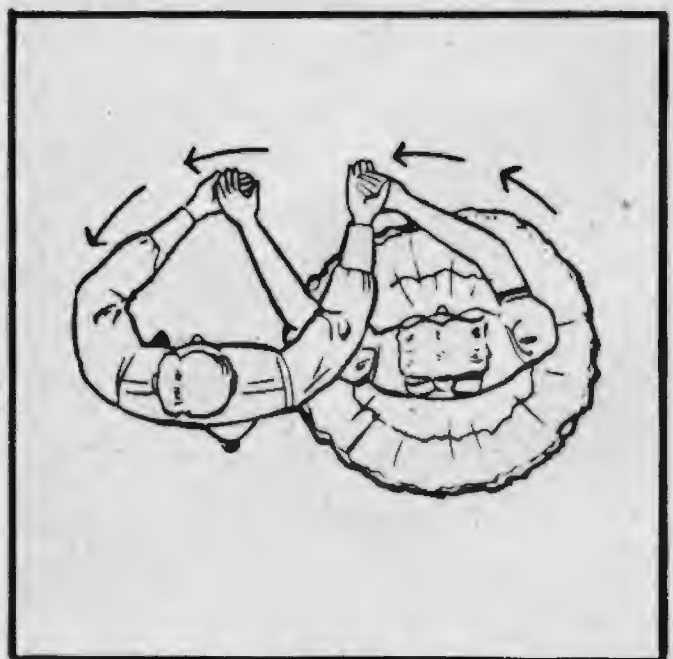
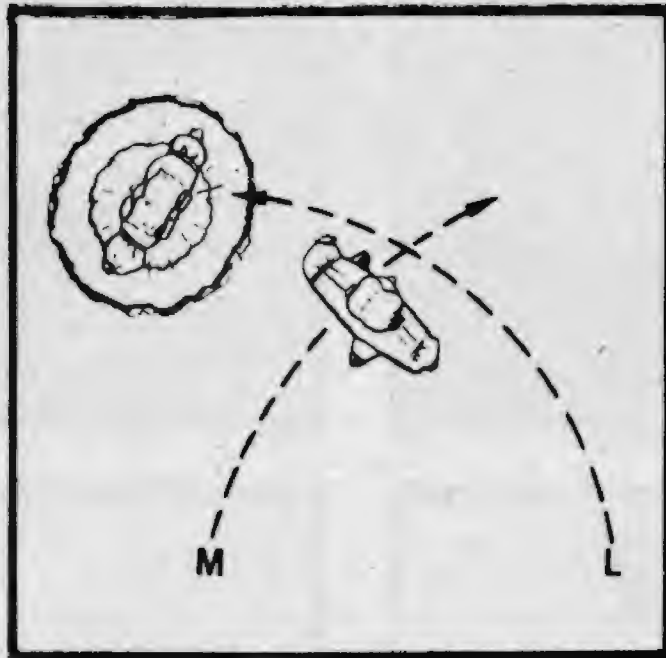
**STYLING:** Men have right shoulders slightly forward as right shoulders pass, left



shoulders forward as left shoulders pass. Arms are in natural dance position. Ladies work skirt with both hands, right hand leading as right shoulders pass, left hand leading as

left shoulders pass. **TIMING:** SS, heads or sides across the set, 6 steps; around one to a line, 10; around two to a line, 12; across the set to corner, 6.

The CROSS TRAIL THRU with two facing couples starts like a pass thru. It is one of the few basics that depends upon a follow-up call (see Crossing Rule in the front of this Handbook).



#### WHEEL AROUND

**(30) WHEEL AROUND:** Starting formation — couple. The couple, working as a unit, turns around ( $180^\circ$ ). The left hand dancer backs up while the right hand dancer moves forward. The pivot point is the handhold between the two dancers.

**STYLING:** Same as in couples promenade.  
**TIMING:** 4 steps.

**(31) THAR FAMILY (a) ALLEMANDE THAR:** An allemande thar star is a formation and may be formed at the end of any left arm turn by the center dancers (or those directed) forming a right hand box star and backing up. Each outside dancer holds the left forearm of a center dancer and walks forward. (b) **WRONG WAY THAR:** A wrong way thar may be formed at the end of any right arm turn by the center dancers (or those directed)

forming a left hand box star and backing up. Outside dancers hold the right forearm of a center dancer and walk forward.

**STYLING:** When the men are in the center backing up, their right hands will form a packsaddle/box star, taking the wrist of the man in front of him. When the ladies star they



The BOX STAR or PACKSADDLE used by the men in the Allemande Thar to provide security.





SHOOT THE STAR into a right and left grand.

*will simply touch hands in the center. The dancers forming the star must remember to allow those on the outside to set the pace, since they have to travel a much further distance. If the centers move too fast, the result is that those on the outside will have to run to maintain the pace. As in any star, the ladies, while on the outside, may elect to hold their skirts. TIMING: SS, from allemande left to point of backup star, 12 steps.*

**(32) SHOOT THE STAR** (regular, full around): Starting formation — thar or wrong way thar. The handholds forming the center star are released as each center dancer and the adjacent outside dancer arm turn one half (180°) or full (360°) as directed. If half or full is not directed, the arm turn is one half.

**STYLING:** *The forearm position is used for shooting the star. Outside hands free and in natural dance position. Lady will continue to hold skirt until hand is needed for next command. TIMING: Regular, 4 steps; full around, 8.*

**(33) SLIP THE CLUTCH:** Starting formation — thar or wrong way thar. Dancers in the center of the thar stop and, while retaining the star, release armholds with the dancers beside them. Everyone then moves forward within the circle in which he was traveling while in the thar.

**STYLING:** *Despite the change of moving direction, you can make the switch flowing and comfortable if the armhold is released*





SLIP THE CLUTCH



WRONG WAY THAR

*effortlessly and that same hand is held ready to turn the next person as directed. TIMING: 2 steps.*

**(34) BOX THE GNAT:** Starting formation — facing dancers (man and lady). Dancers step forward, join and then raise their right hands. The lady steps forward and does a left-face U turn back under the raised joined hands, as the man walks forward and around the lady while doing a right-face U turn back. Dancers end facing each other, each in the other's starting position.

**STYLING:** *Start with a handshake position. The joined fingers must be held so that*



*the man's fingers may turn over the lady's*

*fingers easily while still providing some degree of security or stabilization. At the completion*



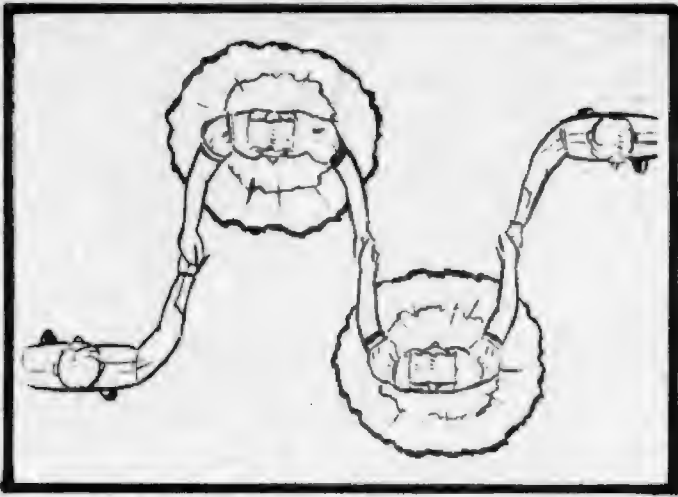
*of the movement, the hands should be in handshake position. TIMING: 4 steps from point of contact.*

**(35) OCEAN WAVE FAMILY:** Ocean wave is a formation of three or more dancers holding adjacent hands and with each dancer facing in an opposite direction to that of the adjoining dancer(s). **MINI WAVE** is an ocean wave consisting of two dancers. (a) **RIGHT HAND WAVE:** An ocean wave with an even number of dancers is a right hand wave if the end dancers and the dancers adjacent to them

BOX THE GNAT — hands secure but loose.



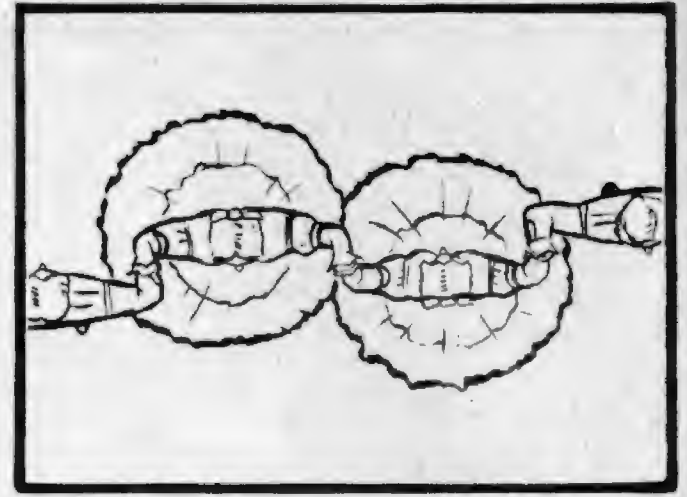




OCEAN WAVE



RIGHT HAND WAVE



and OCEAN WAVE BALANCE

have right hands joined. (b) **LEFT HAND WAVE:** An ocean wave with an even number of dancers is a left hand wave if the end dancers and the dancers adjacent to them have left hands joined. (c) **ALAMO STYLE WAVE:** Alamo style is a formation of an even number of dancers in a circle holding adjacent hands and with each dancer facing in an opposite direction to that of the adjoining dancers. (d) **BALANCE:** Starting formation — mini wave, ocean wave. Each dancer steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

**STYLING:** Dancers should use hands-up position. Forward distance between dancers should be determined by the arm position of the dancer which is extended forward and bent slightly at the elbow. Care should be taken not to pull down on partner's arm. In the Ocean Wave Balance hands should never come

behind the shoulders. Step forward touch, step back touch. Or, as a pleasing variation, use a two-step (step, close, step, hold) forward and a two-step (step, close, step, hold) back. Hands may be used to resist forward motion to prevent stepping through too far. **TIMING:** One balance forward and back, 4 steps.



MINI WAVE

**(36) PASS THE OCEAN:** Starting formation — facing couples only. Dancers pass thru, turn in to face their partners and step into a right hand ocean wave.

**STYLING:** Couples who pass thru and face partner use styling similar to that described in pass thru. **TIMING:** 4 steps.

ALAMO STYLE — BALANCE forward, BALANCE back.

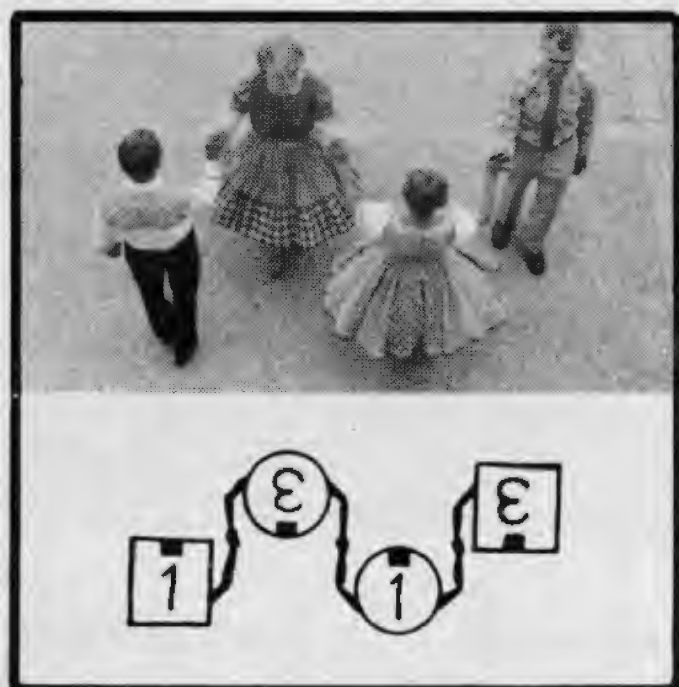




# PASS THE OCEAN

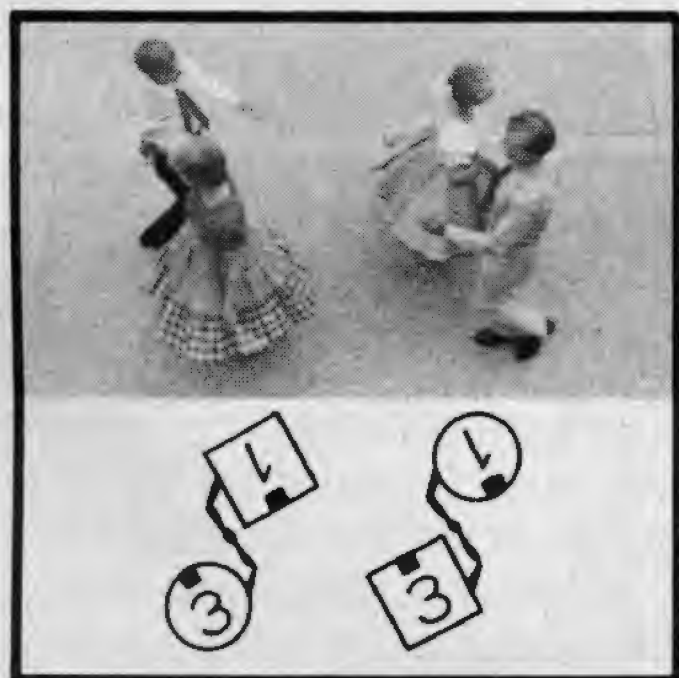


(37) SWING THRU FAMILY: Starting formation — ocean wave or alamo. (a) **SWING THRU:** Those who can, turn by the right one half ( $180^\circ$ ), then those who can, turn by the left one half ( $180^\circ$ ). If "right" is not specified preceding the command to swing thru, it is a right swing thru. (b) **(alamo) SWING THRU:** Everyone turns half by the right, then every-

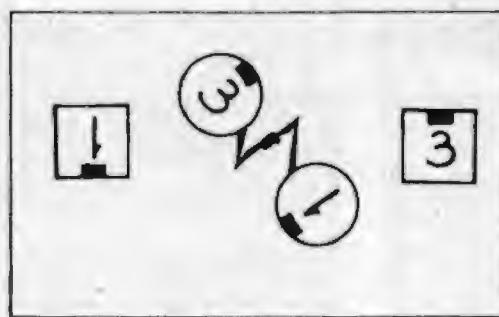
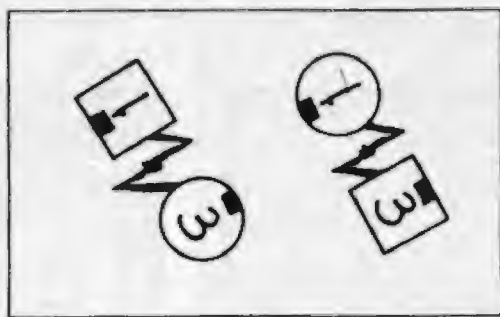


one turns half by the left. When left swing thru is directed from an alamo formation, everyone turns half by the left, then everyone turns half by the right. (c) **LEFT SWING THRU:** Those who can, turn by the left one half ( $180^\circ$ ), then those who can, turn by the right one half ( $180^\circ$ ). If left swing thru is required, it must be specifically directed "left swing thru."

SWING THRU





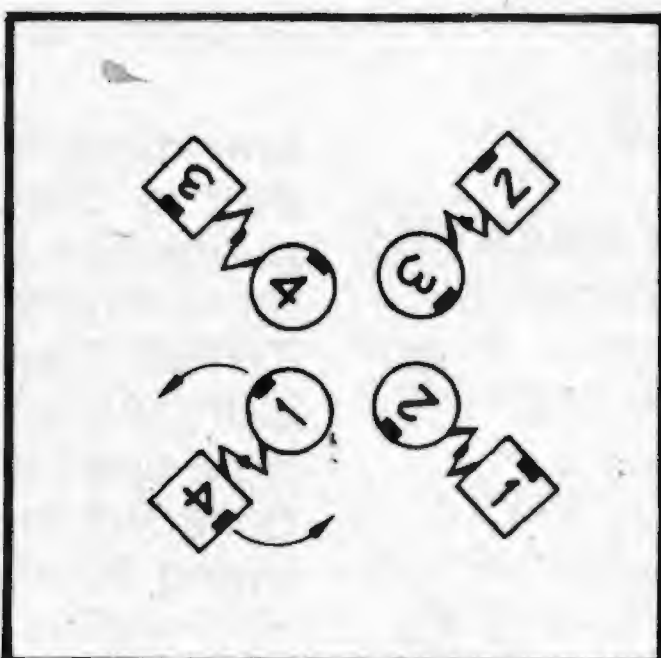
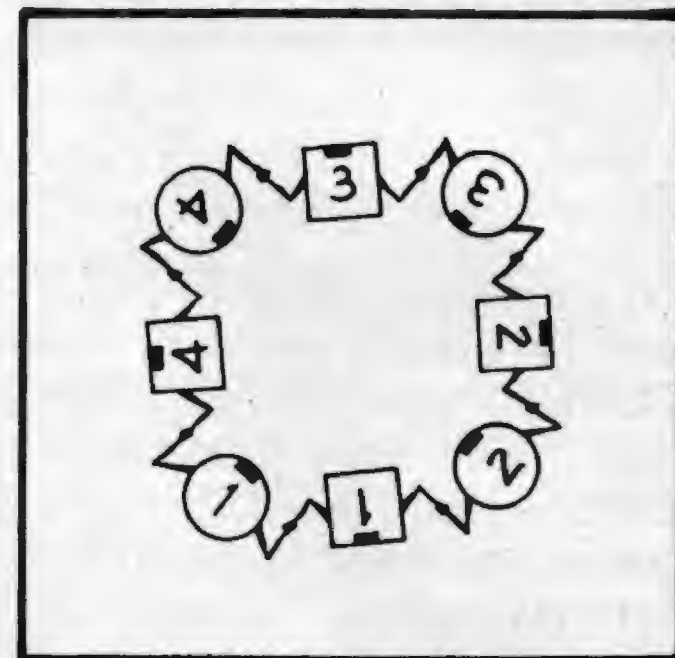


LEFT SWING THRU

**STYLING:** All hands are joined in hands-up position, elbows in close. Exert slight pressure to assist opposite dancer in turning. Arcing turns should be utilized rather than pull by

type of movements and should flow effortlessly from one turn to the other so that you are, in a sense, "weaving" along the line. **TIMING:** 6 steps from point of contact.

#### ALAMO STYLE SWING THRU



**(38) RUN FAMILY:** Starting formation — any two-dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer. **GENERAL RULE:** The directed (active) dancer moves forward in a semi-circle (180°) around an adjacent (inactive) dancer to end in the adjacent dancer's starting position. Meanwhile, the inactive dancer, who may be facing in any direction, adjusts by stepping (without changing facing direction) into the vacated starting position of the active dancer. The active dancer doing the run has reversed his original facing direction. If the direction to run is not specified (right or left) and if the active dancer has an

inactive dancer on each side, then centers run around ends and ends run around centers. Runs from an alamo circle are to the right unless otherwise directed. (a) **BOYS RUN**, (b) **GIRLS RUN**, (c) **ENDS RUN**, (d) **CENTERS RUN:** The directed (active) dancers run around the inactive dancers using the general rule. (e) **CROSS RUN:** Starting formation — line, two-faced line, or wave. Each of the two directed (active) dancers, who must both be either centers or ends, run into the spot vacated by the farthest inactive dancer. If the inactive dancers are centers, they sidestep to become ends; if they are ends, they sidestep to become cen-





Ends (girls) RUN



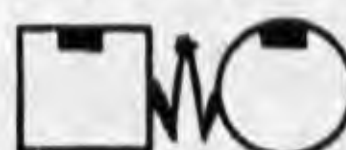
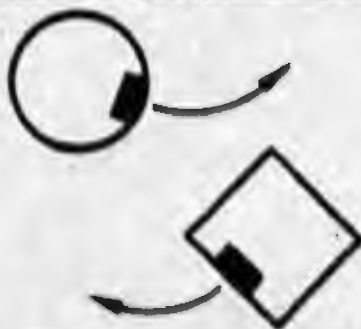
Centers (boys) RUN.

ters. When the active dancers are both facing in the same direction, they first cross with each other (right hand dancer in front of the left hand dancer, left hand dancer behind the right hand dancer per the crossing rule, see front of Handbook) and then run into the vacated spot on the far side.

**STYLING:** Hands should blend into handhold required for following formation (i.e. wave or line). **TIMING:** From ocean waves, centers, 4 steps; cross run, 6; ends, 4; ends cross run, 6.

**(39) TRADE FAMILY:** Starting formation — any wave, line or column. **GENERAL RULE:** Any two directed dancers exchange places by walking forward in a semi-circle ending in the other dancer's starting position. Each trading dancer has reversed his original facing direction. If the trading dancers start while facing in the same direction, they pass right shoulders when they meet per the

**PARTNER TRADE —** take couple handhold on completion.



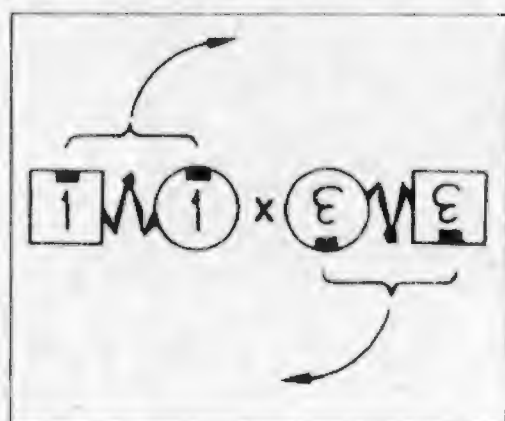


right shoulder rule (See Passing Rule). (a) **BOYS TRADE**, (b) **GIRLS TRADE**, (c) **ENDS TRADE**, (d) **CENTERS TRADE**: Directed dancers (boys, girls, ends or centers) exchange places, changing facing directions using the general rule. (e) **COUPLES TRADE**: Starting formation — line or two-faced line. Working as a unit, each couple exchanges places with the other couple in the same line. Couples, as a unit, follow the right shoulder passing rule as defined for individual dancers. (f) **PARTNER TRADE**: Starting formation — couple, mini wave. Two

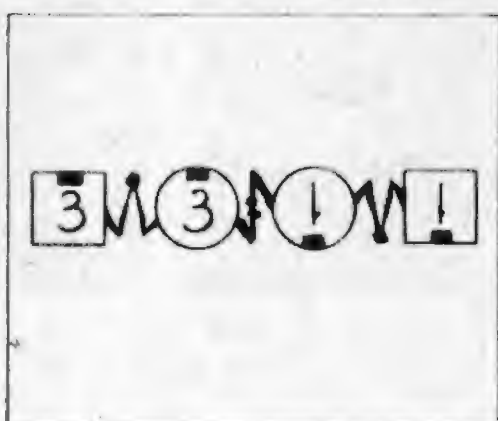
dancers exchange places with each other.

**STYLING**: Any two adjacent opposite facing dancers use normal hands up position for turning as in swing thru type movements. Girls trading (i.e. from end of line) will use normal skirt work. Couples trade use normal couple handhold and styling similar to wheel and deal (Basic 40). When doing a partner trade use inside hands to exert slight pressure to assist each other in trading. **TIMING**: SS, partner, 4 steps; OW, centers, 4; ends 4; from two-faced lines, couples, 6 steps.

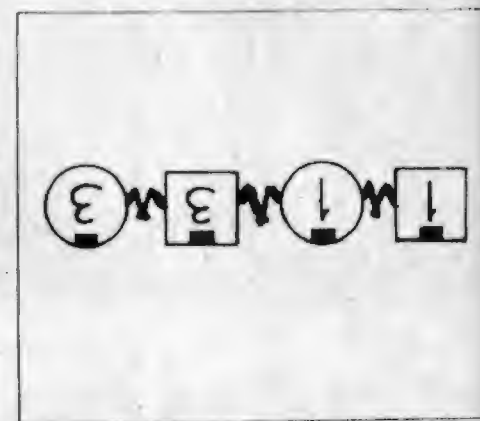
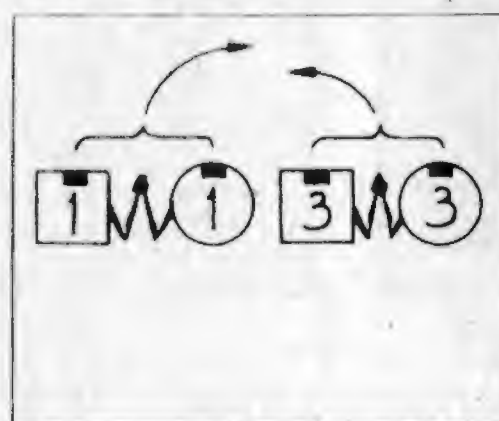
from two-faced line



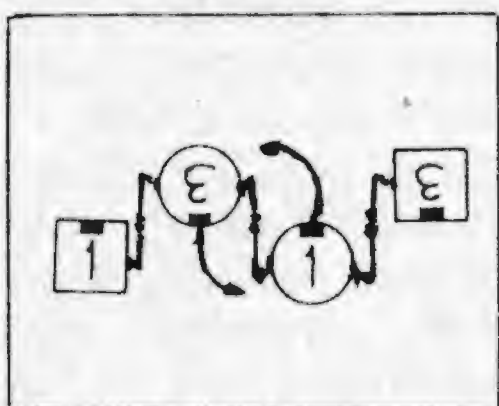
COUPLES TRADE



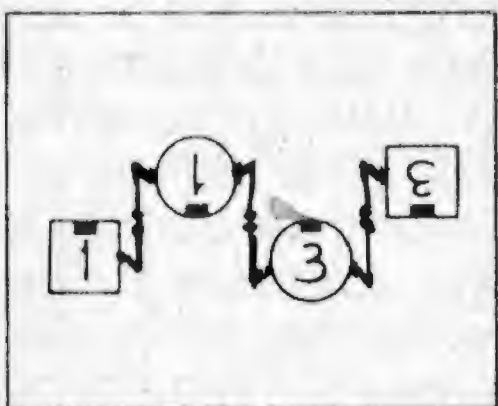
from lines of four



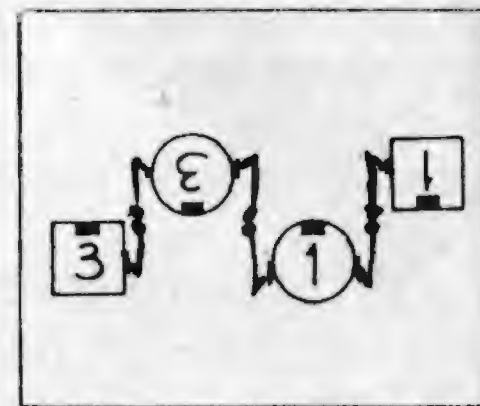
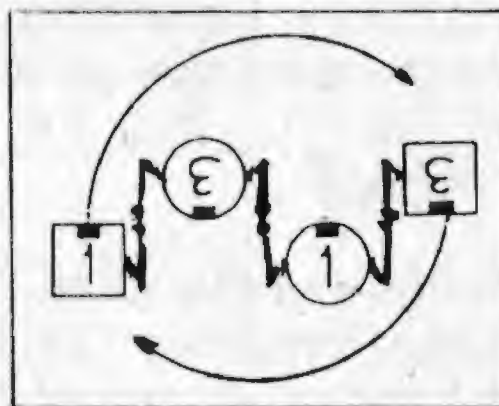
CENTERS TRADE



from ocean wave



ENDS TRADE



(40) **WHEEL AND DEAL FAMILY**: Starting formation — line(s) of four facing in the same direction or a two-faced line. (a) **WHEEL AND DEAL (from a line of four)**. The left hand couple only takes a step forward. The couples wheel (180°) toward the center of the line with the center dancer of each couple acting as the pivot point about

which the couples turn. The couple that started on the right half of the line wheels in front of the other couple. Both couples end facing the same direction with the original left hand couple standing behind the original right hand couple. (b) **WHEEL AND DEAL (from a two-faced line)**: Each couple steps straight ahead one step. Each couple then

WHEEL and DEAL — from a line of four facing in the same direction





wheels (180°) toward the center of the line with the center dancer of each couple acting as the pivot point about which the couples turn. Couples end facing each other.

**STYLING:** Use couple handholds. Inside dancers serve as the pivot point and should exert slight pressure to assist as in any wheel around movement. **TIMING:** 4 steps.

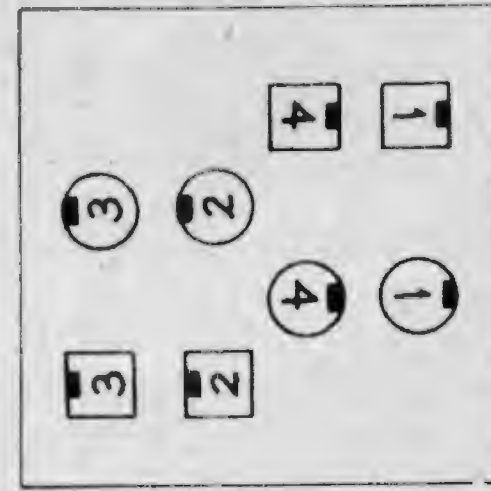
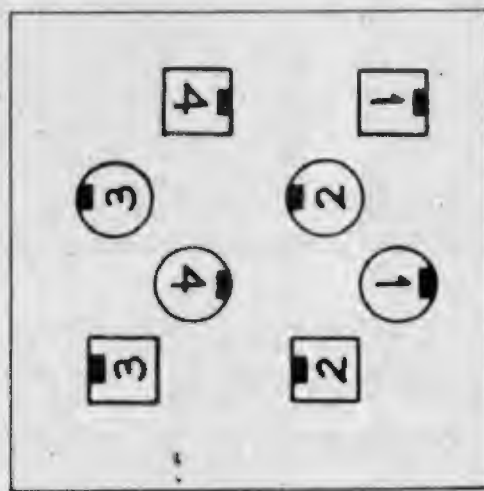
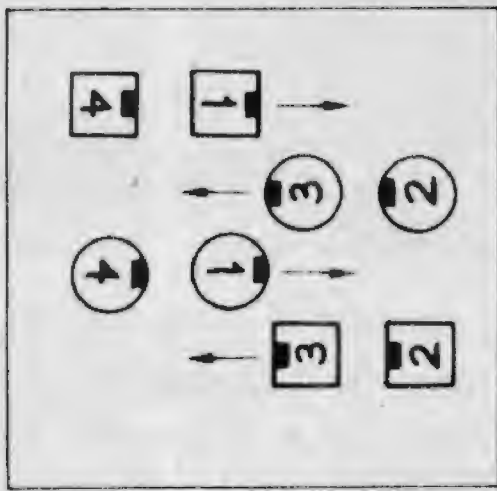
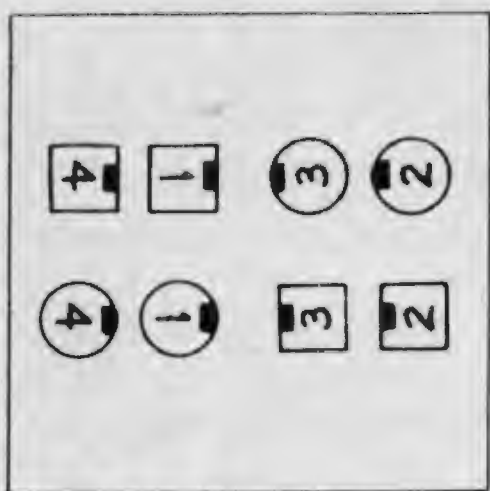
WHEEL and DEAL — from a two-faced line.



**(41) DOUBLE PASS THRU:** Starting formation — double pass thru. Dancers move forward, passing right shoulders with two other dancers to finish facing away from the center of the set in a completed double pass thru formation.

**STYLING:** Same as in pass thru. Dancer leads slightly with right shoulder and therefore the lady could use her right hand to work her skirt by putting it in front of her as she passes. **TIMING:** 4 steps.

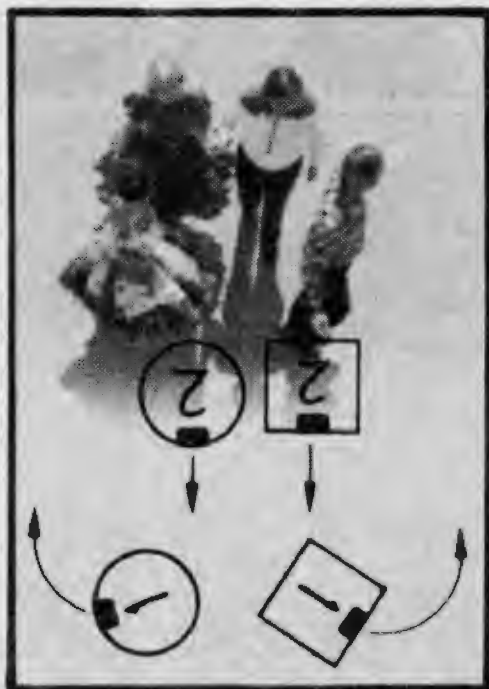
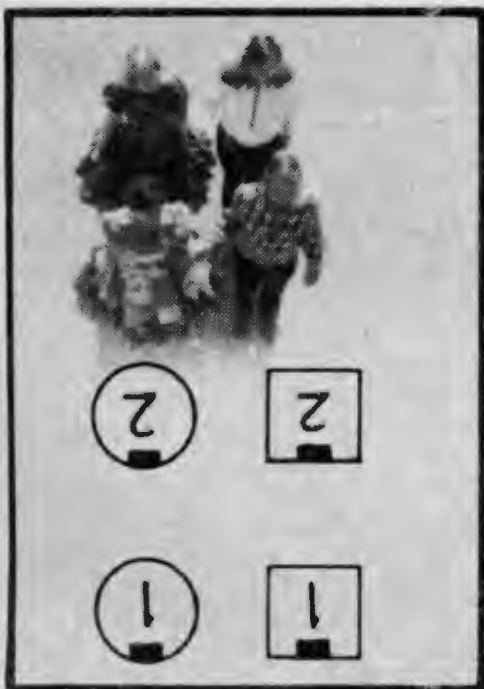
DOUBLE PASS THRU



**(42) ZOOM FAMILY:** Starting formation — one couple following another or one dancer following another. (a) **ZOOM:** From one couple following another, each dancer in the lead couple separates away from his partner

and walks around a full circle (360°) to end in the position of the dancer who was directly behind him. Meanwhile, each trailing dancer steps directly forward into the vacated position of the lead dancer. Every dancer ends

ZOOM





facing in the same direction he started. From a setup where one dancer is following another, the lead dancer walks away from the center of the square and around in a full circle (360°) to the position of the dancer who was directly behind him. Meanwhile, the trailing dancer steps directly forward into the position vacated by the lead dancer. (b) **SUBSTITUTE:** Starting formation — one couple following another. The lead couple makes an arch with their inside hands joined and backs that arch over the trailing couple who steps forward. The couples exchange places but not facing direction.

**STYLING:** Lead dancers hold arms in natural dance position. Ladies skirt work opposite

*tional. Trailing dancers use couple handhold. In zoom it is important that lead dancers initiate the roll out movement with a slight forward motion to allow sufficient room for trailing dancers to step through comfortably. TIMING: 4 steps.*

*In Substitute, the couple making the arch should use loose handhold. Stand far enough apart to allow for another couple to dive under. It is permissible for dancers making the arch to drop hands momentarily if it is uncomfortable to reach over diving dancers. Hands should be rejoined in couple handhold. The couple diving under should stay close enough, partner to partner, to move comfortably under the arch. TIMING: 4 steps.*



(43) **FLUTTERWHEEL FAMILY:** Starting formation — facing couples. (a) **FLUTTERWHEEL:** The right hand dancers go in to the center and turn by the right forearm. As they move adjacent to the opposite dancer, they reach out with the free (left) hand and, taking the right hand of the opposite dancer, each continues on around to the original right-

hand dancer's starting position, releasing arms in the center and turning as a couple to face the center. (b) **REVERSE FLUTTERWHEEL:** Generally the same as flutterwheel except that the two left-hand dancers start with a left forearm turn and pick up the opposite dancers to return to their (the left hand dancer's) starting position.

FLUTTERWHEEL







**STYLING:** Dancers turning in the center should remember the principle of the forearm turn (see Basics 6c and d). The dancer being picked up can enhance the movement by anticipating the approach of the opposite dancer

and step beside that person, taking normal couple handhold. If girls are on the outside, skirt work with the free hand is desirable.

**TIMING:** From a static square (SS), head or side ladies, 8 steps. All four ladies, 12 steps.

#### REVERSE FLUTTERWHEEL



**A Multitude of Uses** — The Basics in this Handbook, particularly those in the early pages, make their way into the Traditional and Contra programs, both of which are covered each month in the pages of **SQUARE DANCING** magazine. The basics are our work tools and you'll find that the same descriptions included in these pages apply whether a person is just starting out or is an accomplished dancer. The rules do not change.

#### **CONTRA CORNER** ♀♂♀♂♀♂♀♂♀♂♀♂♀♂♀♂♀♂♀♂♀♂♀♂♀



**(44) VEER FAMILY:** Starting formation — facing couples, facing dancers, mini waves, two-faced lines. (a) **VEER LEFT**, (b) **VEER RIGHT**: Two facing couples working as a unit, or two facing dancers move to the left (or right, as directed) and forward to end in a two-faced line or mini wave respectively. From a mini wave or a two-faced line, the veering direction must be toward the center

of the mini wave or line. Each dancer, or couple working as a unit, moves forward and inward to end back to back with the other dancer or couple respectively.

**STYLING:** *All dancers use couple hand-hold. Outside hands in normal dance position.*  
**TIMING:** *Box, 2 steps; SS, heads or sides, 4 steps.*

**VEER LEFT** — As dancers reach the two-faced line centers will make hand contact.



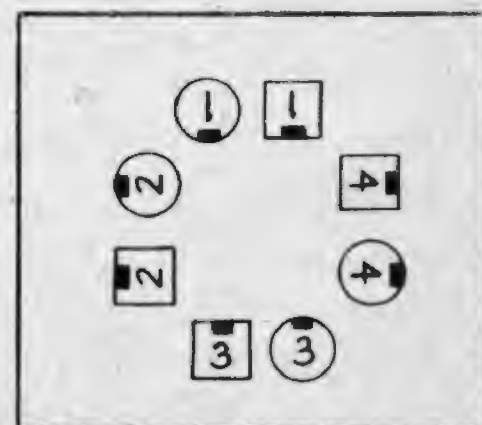
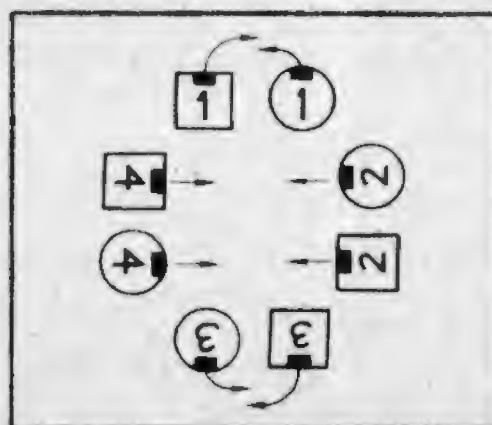
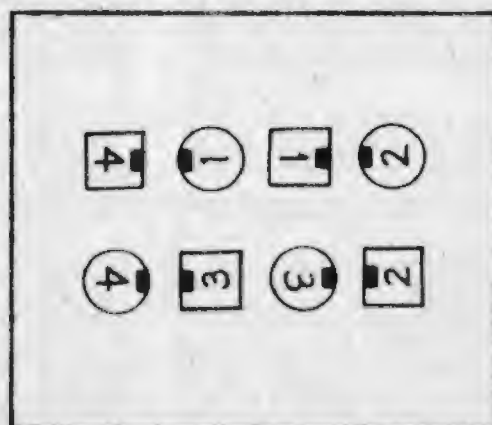
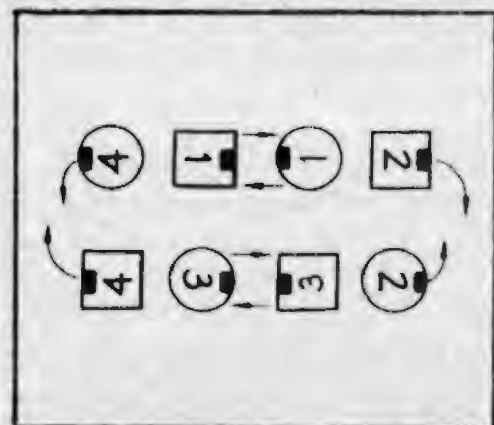
and **VEER RIGHT** — **NOTE:** Immediately following the Veer Left (top right) and from that two-faced line, dancers may **VEER RIGHT** by stepping forward and to the right to have the couples end back to back (not shown).

**(45) TRADE BY:** Starting formation — trade by or any formation in which two couples are facing each other and the other couples are facing out. The couples facing each other

pass thru, the couples facing out do a partner trade to face in.

**STYLING:** *Same as pass thru and partner trade.* **TIMING:** *4 steps.*

**TRADE BY** — (left) from a passed thru, eight chain thru formation; (right) as it might be done from a squared up set, the heads having passed thru.





TRADE BY — the action as seen with "live" dancers.



(46) TOUCH FAMILY: Starting formation — facing dancers only. (a) **TOUCH**: Dancers step forward and to the left, touching right hands up, palm to palm. (b) **TOUCH 1/4**: Dancers touch and without stopping turn one quarter (90°) by the right.

**STYLING**: Use normal hands up, palm-to-palm position, with hands about shoulder level. **TIMING**: Touch, 0 (point of contact) steps; Touch 1/4, 2 steps.

TOUCH



TOUCH 1/4

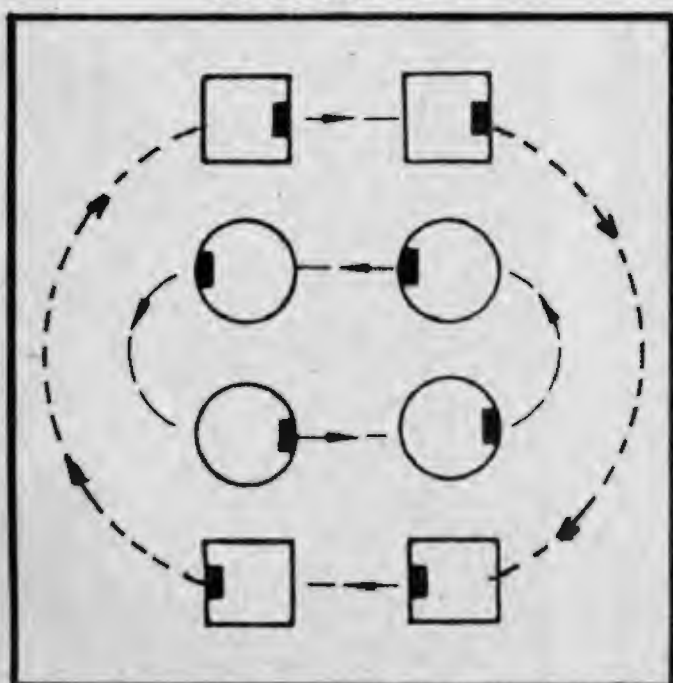


(47) CIRCULATE FAMILY: Starting formation — waves, columns, lines and two-faced lines. **GENERAL RULE**: Directed (active) dancers move forward along the circulate path to the next position. The circulate paths for various formations are indicated by the dotted lines in the diagrams.

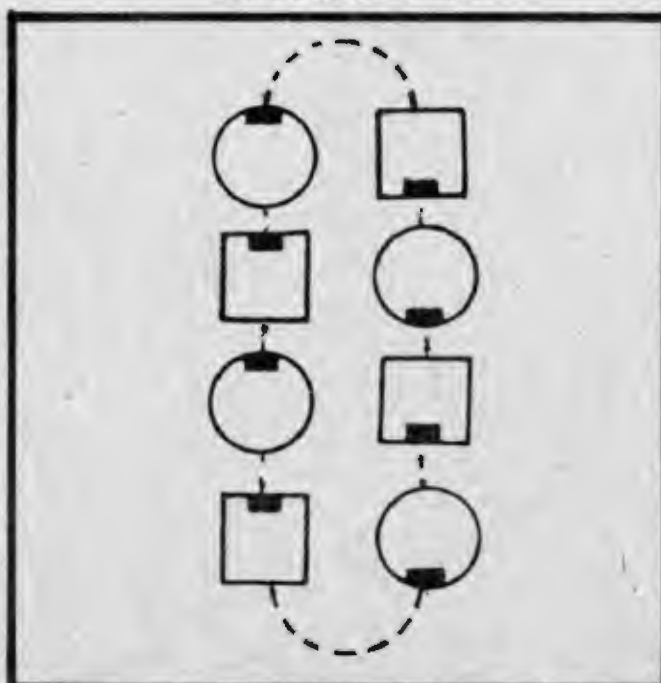
(a) **BOYS CIRCULATE**, (b) **GIRLS CIRCULATE**, (c) **ALL EIGHT CIRCULATE**, (d) **ENDS CIRCULATE**, (e) **CENTERS CIRCULATE**: Directed dancers circulate using

**NOTE**: In the following six circulate "paths," the facing directions of all of the dancers in any of the examples could be reversed so that 12 different "paths" will result.

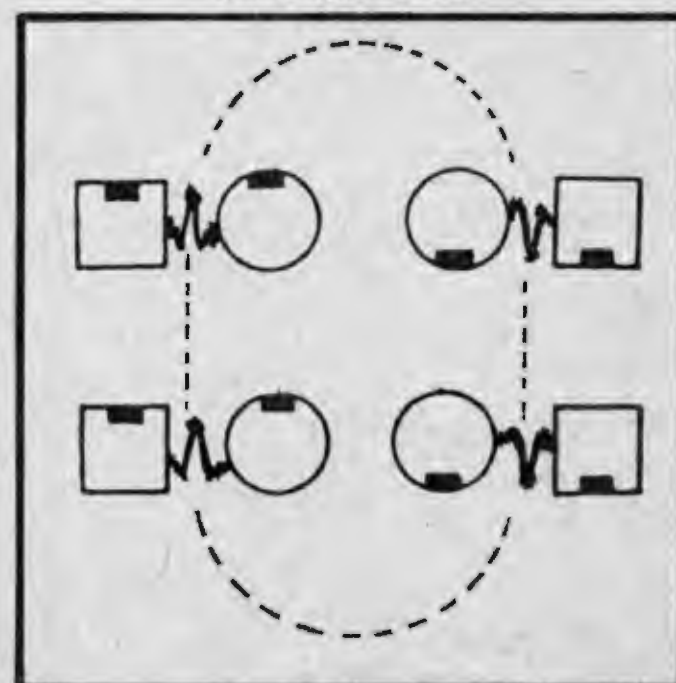
Wave or Line  
Circulate Path



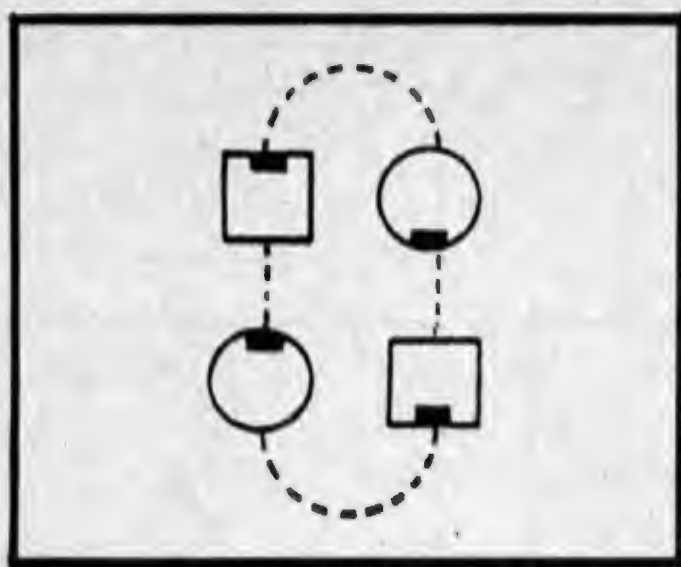
Column  
Circulate Path



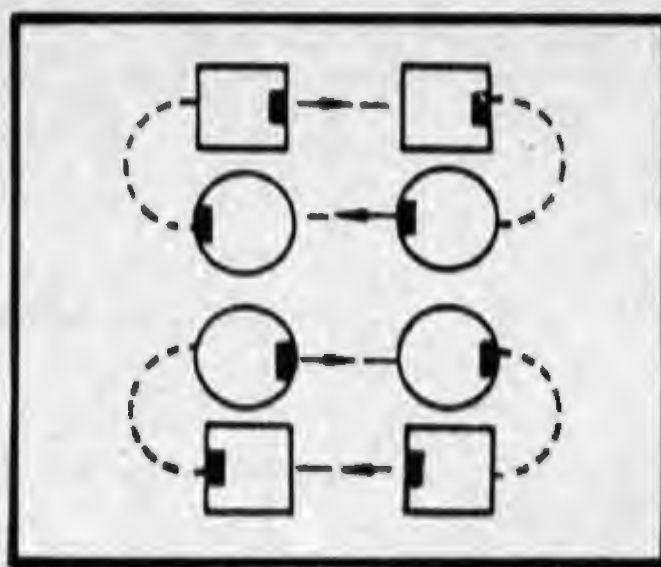
Couples  
Circulate Path



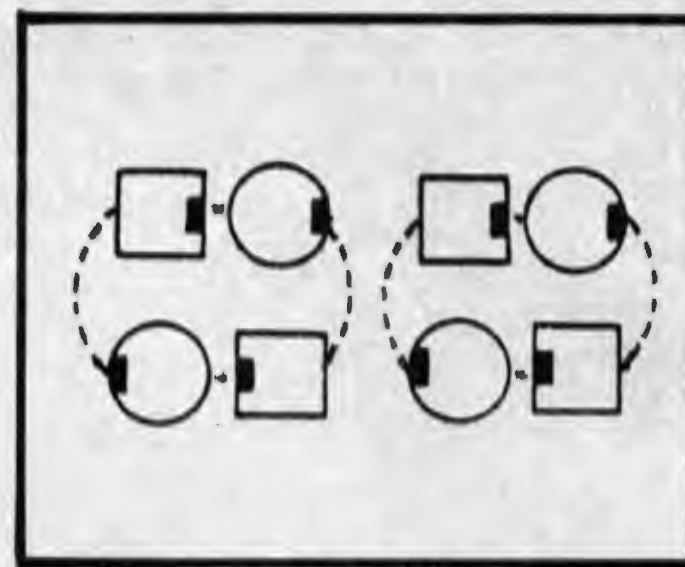




Box Circulate Path



Wave or Line Split Circulate Paths



Column Split Circulate Paths

the general rule. (f) **COUPLES CIRCULATE**: Starting formation — lines or two-faced lines. Each couple, working as a unit, moves forward along the circulate path to the next position, using the general rule. (g) **BOX CIRCULATE**: Starting formation — box circulate. Each dancer moves forward along the circulate path to the next position, using the general rule. (h) **SINGLE FILE CIRCULATE (COLUMN)**: Starting formation — columns. Each dancer moves forward along the circulate path to the next position, using the general rule. (i) **SPLIT CIRCULATE**: Starting formation — lines, waves or columns. The formations divide into two sepa-

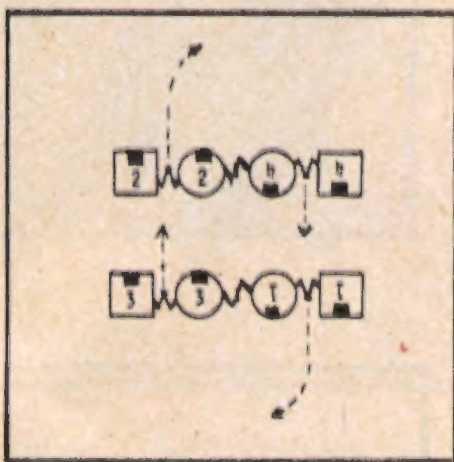
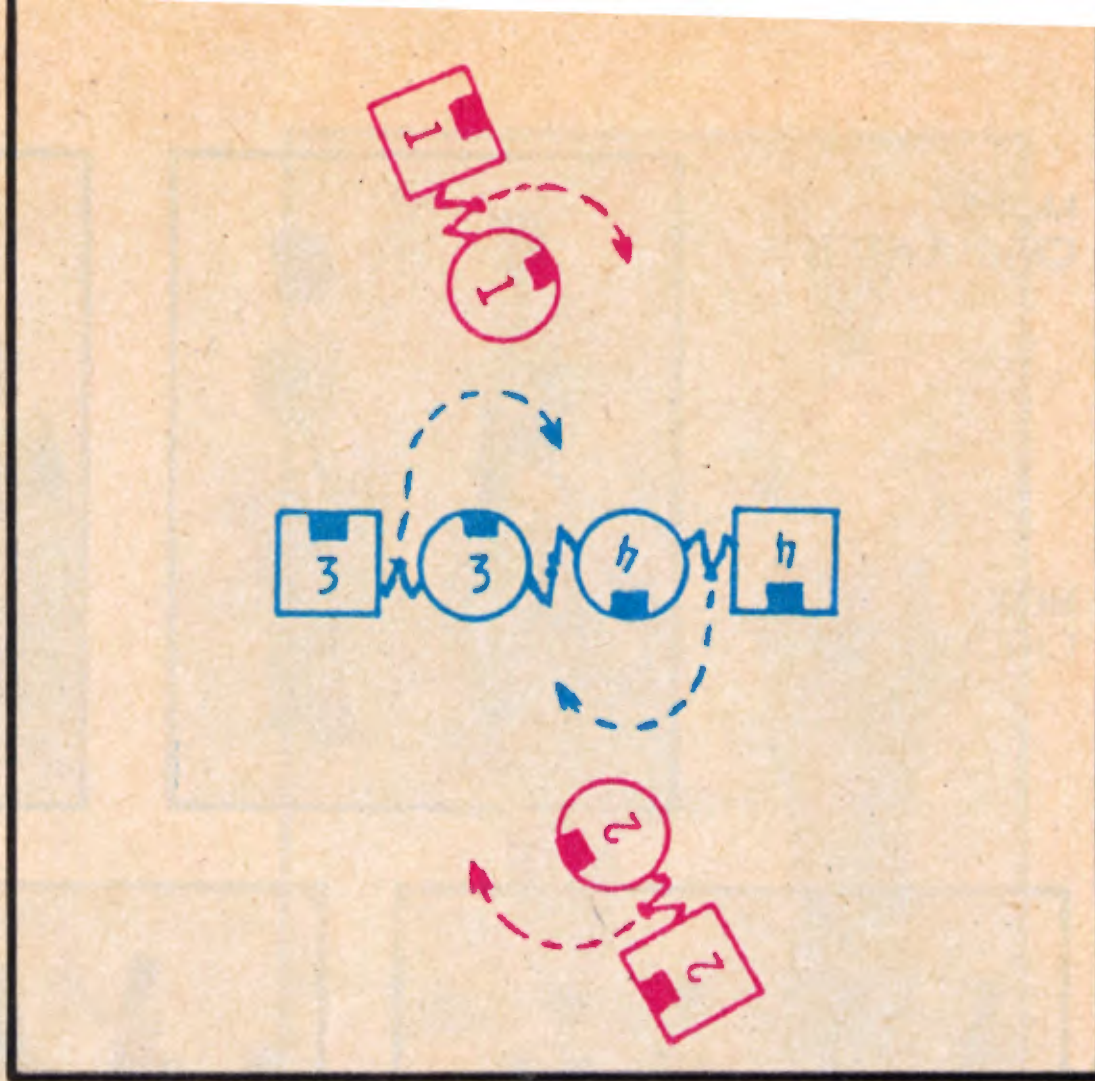
rate boxes and dancers circulate within their own foursome, using the general rule.

**STYLING**: All dancers use couple hand-holds when doing a couples circulate. Couples traveling the shorter distance should adjust with shorter steps to coincide with those traveling the longer distance. Those traveling the longer distance should avoid rushing. Arms should be held in natural dance position and ready to assume appropriate position for the next call. **TIMING**: From ocean waves (OW), centers, 4 steps; ends, 4 steps; all, 4 steps; couples, 4 steps.

COUPLES CIRCULATE  
(other Circulate photos  
following Ferris Wheel)







**FERRIS WHEEL:** The diagram (left) shows the dancers in two parallel two-faced lines with the hands of the two dancers in the center (the ladies) making hand contact. The first color photo catches the dancers as they are starting to move forward. As those moving to the center become adjacent, the two in the middle (diagram above) join hands momentarily in a two-faced line and move forward as they execute a wheel and deal to face.

**(48) FERRIS WHEEL:** Starting formation — two parallel two-faced lines. The couples facing out wheel and deal to become the outside couples in a double pass thru formation. Meanwhile, the couples facing in step straight ahead to momentarily form a two-faced line in the center. Without stopping they wheel and deal in that line to end as the center couples in a double pass thru formation.

**STYLING:** All dancers use couple hand-holds. It is important that those couples doing a half circulate form a momentary two-faced line in the center (perhaps touching hands to ensure the two-faced line position) before starting their wheel and deal motion. Couples do not start wheel and deal motion from original starting position. They must circulate half to the momentary two-faced line. **TIMING:** 6 steps.





MORE  
CIRCULATES

BOX  
CIRCULATE



SINGLE FILE CIRCULATE is done from columns.



SPLIT CIRCULATE

This is Part One. . . .

. . . Meet Part Two

When you have learned all of the Basics in this Handbook you have reached a "destination point." You should be able to dance with any group that labels itself as a "Basic" club. Depending on your own time schedules and personal desires, you may wish to continue on with your learning and prepare yourself for a Mainstream club.

A second Handbook picks up where this one leaves off and it covers the movements identified by Callerlab as 49 through 68. In addition, this second Handbook, which also contains more than 300 illustrations, touches on the Quarterly Selections and the next pair of destination points, Plus One and Plus Two. It's ready for you when you're ready for it.

**Handbook  
#2**

**Mainstream  
Quarterly  
Selections  
Plus One  
Plus Two**



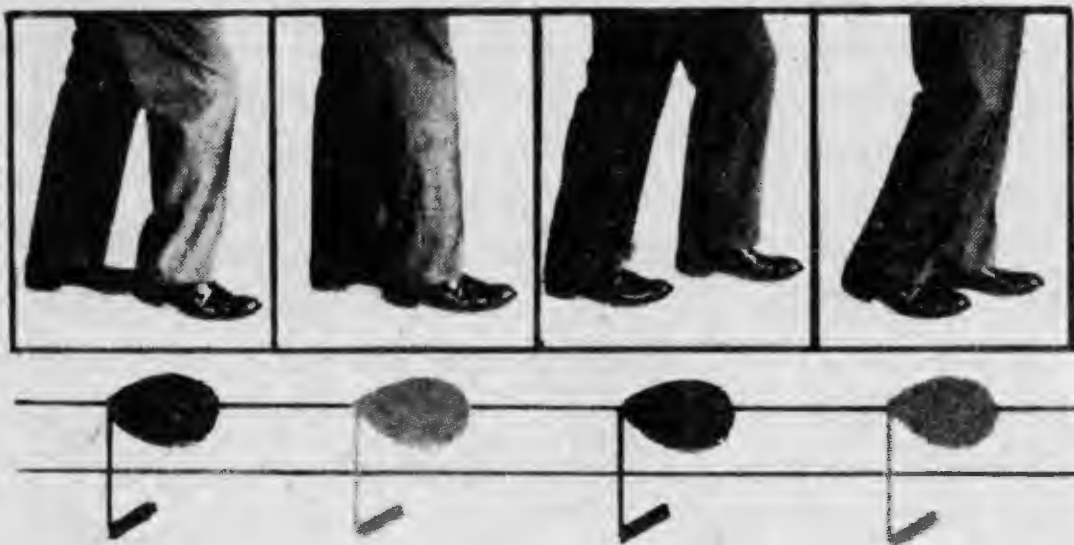
# Styling Comments from

## CALLERLAB

**Arms in Natural Dance Position:** Arms should be held slightly bent in comfortable position in anticipation of the next movement.



**Dance Step:** Should be a smooth, effortless gliding step in which the ball of foot touches and slides across the surface of the floor before heel is gently dropped to floor. The length of stride should be fairly short



with the movement coming mostly from the knees down. Dance step must be coordinated with the beat of the music. In general terms, short gliding steps which utilize both ball and heel of the foot make a comfortable dance step.

### DANCING HAND POSITIONS

**Couple Handhold:** Inside hands joined. Men should always hold palms up, ladies palms down. In the event of a same sex couple, the left hand dancer turns palms up,



right hand dancer turns palms down. Arms should be bent with hands held slightly higher than the elbow. Forearms adjacent can be held close together in locked-in position for wheel around type of movement.

**Forearm:** The arms are held past the wrist but not past the elbow joint. Each dancer places the hand on the inside of the arm of the person with whom he is to work.



The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other.

**Handshake Hold:** Use a comfortable handshake with hands reached and touched at about average waist height. Thumb



should overlap the back of the opposite dancer's hand. It is important in right and left grand to release hands when passing. Do NOT stretch or lean over to reach the next hand.





**Loose Handhold:** Hands revolve around each other maintaining contact and a certain degree of security or stabilization. Slight pressure is all that is required.

**Hands Up:** Hands are joined in crossed palm position, i.e. opposing dancers place palms together with fingers pointing up,



then tilt hand out slightly which will result in a crossed palm position. Thumbs are gently closed on the back of the opposing dancer's hand. As the turning action starts, wrists are straightened.



**Box Star/Packsaddle:** Four men with palms down take the wrist of the man ahead and link up to form a box.



**Palm Star:** Place all hands together with fingers pointing up and thumbs closed gently over the back of the adjacent dancer's hand to provide a degree of stabilization. Arms should be bent slightly so that the height of the hand grip will be at an average eye level.

**Posture:** Dancers should stand erect and tall, shoulders back. Often tall people have a tendency to stoop, but should not.

**Pull By:** The action brings two people toward each other. Hands should be dropped before bodies cross a common plane.

**Skirt Work:** Ladies hold skirt in free hand about waist high using very slight rhythmical flourish to move skirt in front and back, right hand moving with left foot, left hand moving with right foot.







The turn under of a PROMENADE ENDING TWIRL is smooth and effortless, not a stop-and-go movement. The lady illustrates "turn under". She would right face turn a 1/4 more and both would end side by side.

**Promenade Ending Twirl:** The man raises his right hand holding lady's right hand loosely as she twirls clockwise underneath, ending in squared up couples position.

## STYLING FOR BASIC SQUARE DANCE CALLS

**Bow (Honors) To Your Partner:** Men turn slightly to face your partner, making eye contact. Place left hand behind back or at left hip, palm out. Place right foot in front of left foot. The right foot should be pointed toward the lady with the toe touching the floor. Man's right hand holds lady's left hand. Both legs are straight, with weight on the back foot. An acceptable traditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy. Ladies turn slightly to face your partner making eye contact. Left foot should be pointed forward with toe touching the floor, right foot in back. Right hand holds skirt toward center of the square, right arm bent at elbow. Place left hand in partner's right hand. Both legs are straight with weight on back foot.

**To Your Corner:** Men, right hand holding partner's left hand, turn slightly to face corner making eye contact. Place left hand behind back or at left hip, palm out. Place left foot in front of right foot. The left foot should be pointed toward corner with toe touching floor. Both legs are straight with weight on the back foot. An acceptable tra-

ditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy. Lady's left hand in partner's right hand, turn slightly to face corner making eye contact. Place right foot in front of left foot with the right foot pointed toward corner and the toe touching the floor. Both legs are straight with weight on back foot.



## Why Uniform Terminology?

**A**S A FOLK DANCE of America, square dancing has existed in this country for more than two centuries. Many of the early dances, the contras quadrilles, squares and rounds are kept alive in their traditional forms by dedicated groups of enthusiasts. Contemporary square dancing, as it is covered in this Handbook, emerged from the traditional but, unlike its ancestor, it has adopted standard calls and uniform methods of styling. While the *old time* dance was more or less restricted to certain areas, the square dance of today, because of its uniformity, is danced in the same manner throughout the world. Standardization makes it possible to learn the calls in one area, to one caller and then dance these same calls, and in the same manner to other callers — *anywhere*. It has taken more than 30 years to reach this point but those who love this activity say — "It was worth it!"



# YOUR INDEX OF TERMS

ALL THE TERMINOLOGY contained between the covers of this book is listed here alphabetically. The reference at the right indicates where the full description of this particular movement may be found. The index may also be used as a second check-off list.

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**AN ADDED CREDIT** to those in the office of SQUARE DANCING magazine who helped to put this Handbook together. To those who prepared and proofread the copy and most especially to Jim Spence, in production, and to June Berlin who came back out of retirement to help in the production — THANK YOU all! — Bob Osgood, editor

## GLOSSARY OF SQUARE DANCE TERMS

**T**HE BASIC MOVEMENTS covered on the previous pages make up the “basic language” of square dancing. There are other “command” and “directional terms” used by the caller to steer the dancer through the patterns. Much of this is simply descriptive English, used to tell you which way to face, how far to turn and where to go. Here are a few samples.

**Break:** To release hands, to let go.

**Break to a Line:** (See Circle to a Line #21.)

**Face In—Face Out:** Calls for a 90° change of direction.

**Face the Sides—Face the Heads:** Directs a person to turn his back on his partner and face the outside couples.

**Face Those Two:** Designated persons will face those with whom they have just been working.

**Face to the Middle:** A call usually directed to active couples to change their present facing direction to make a quarter turn toward the center of the square. When in an even numbered line dancers should turn a quarter to face the center of that line.

**Face Your Own:** Designates a quarter turn to face partner.

**Full Turn Around:** The dancers execute a movement that normally has a courtesy turn or arm turn one half (180°) with a full turn (360°) instead. A good follow-up call will direct the dancers' next movement.

**Home:** For each man, his starting position in the square; for each lady, the home position of the man with whom she is at the time of the call.

**Line:** (definition) Dancers indicated are lined up shoulder to shoulder in the direction given by the call.

**On to the Next:** After executing a movement with a couple (or single dancer) the active person or couple will leave that position and move on to the next position in the direction they were going.

**Quarter More:** A one-quarter continuation of

the movement then being executed.

**Reverse:** The call to change a Right Hand Star to a Left; a clockwise moving circle to a counter-clockwise moving circle, etc.

**Roll Back:** If in couples, roll away from partner. If in single file, roll away from center.

**Roll Promenade:** When a Couple Promenade is called just before the completion of a Do Paso or any figure normally ending with a Courtesy Turn, the dancers will do a Wheel Around or “Roll Promenade” in Promenade position rather than awkwardly switching from Courtesy Turn position.

**Step Thru:** The term indicates that when dancers are in an ocean wave, mini wave or tidal wave, they release handholds and take one step forward, passing the adjacent dancer to await the next call.

**Straight Ahead:** Directional instruction to pull by or move straight ahead without turning. In an Allemande Thar setup, for example, the call Straight Ahead would be similar to a Slip the Clutch.

**Those Who Can:** Refers to those who are so situated that they can execute intelligently the given call. This is to assume that some of the dancers are not in the proper position.

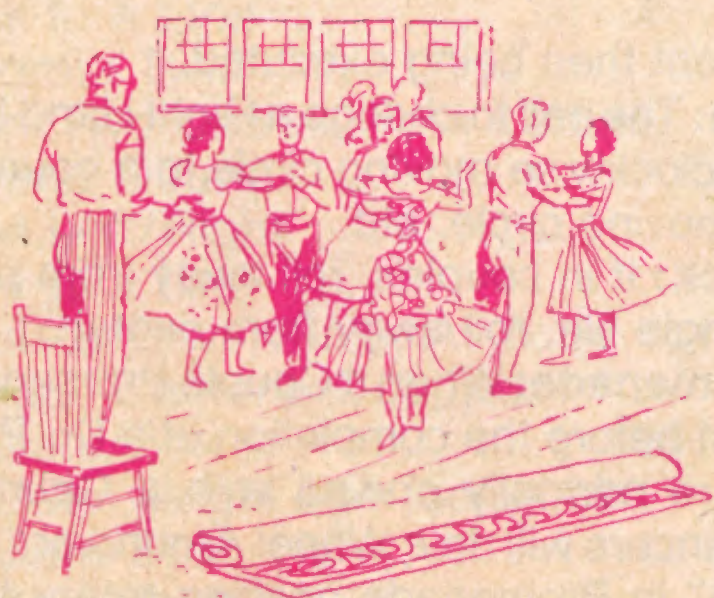
**Tip:** One segment in a square dance evening from the time the squares are formed until they have completed that particular brace and have been released by the caller. Tips vary in different areas. A standard tip in some regions consists of one patter call and one singing call.

**Wrong Way:** The opposite from the normal or accepted direction.





## About the Basic Movements of Square Dancing



**T**HERE WAS A TIME, and not too many years ago at that, when square dancing was limited to only a very few terms, most of which could be learned during just one evening of square dancing. This phase of the activity was what many people refer to as the traditional style of square dancing. If you were new to the activity you would be ushered into the number four spot in the square. There you would have an opportunity to watch couple number one as they visited each couple to do a specific pattern. Then number two would

follow suit. Then number three. Finally it would be your turn and by that time you had memorized the simple pattern and were probably just as proficient as the ones who had preceded you.

The contemporary form of American Square Dancing is built along different lines. Instead of each dancer memorizing the entire pattern, during his beginner class experience he learns a number of basic movements. The caller in turn will use these movements in a seemingly extemporaneous succession of patterns and the dancer simply follows these *commands*, moving to the beat of the music and allowing the caller to lead him slightly before each call is executed.

Once you have been taught the basic terms in this Handbook, you will be able to dance hundreds of different movements, utilizing these basics in a variety of arrangements and patterns. It may be some time before you can say with assurance that you have *learned* them. Don't be discouraged if at any time the learning seems to come slowly. With practice each movement will become smooth and your dancing will reach its zenith. Happy dancing to you all!



*The Sets In Order American Square Dance Society.*



(**RUMBARITO**, continued from page 48)

BUTTERFLY M face WALL:

PART C

1-4 **Side, XIB, Side/Turn Back to Back, —; Side, XIB, Side/Turn to OPEN, —; Circle Away Two-Step; Circle Together Two-Step to BUTTERFLY;**

5-8 Repeat action meas 1-4 Part C end in CLOSED M face WALL:

INTERLUDE

1-4 **Apart, —, Point, —; Together, —, Touch, —; (Twirl) Vine, 2, 3, Touch; (Rev Twirl) Vine, 2, 3, Touch;**

5-8 Repeat action meas 1-4 of Interlude blending to CLOSED M face WALL:

SEQUENCE: A — B — C — A — Interlude — A — B — C — A (meas 1-4) plus Ending.

Ending:

1-5 **CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Back, —; Side, Behind, Side, Behind; Side, Behind, (Twirl) Vine, 2; Apart, —, Point, —.**

**HE LOVES ME ALL THE WAY — Chaparral 605**

**Choreographers:** John and Wanda Winter

**Comment:** Very danceable music and an easy two-step routine with cues on one side.

INTRODUCTION

1-4 **OPEN facing WALL Wait; Wait; Apart, —, Point, —; Pickup to CLOSED M face LOD, —, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Cross, —; Side, Close, Cross to BUTTERFLY M face WALL, —;**

5-8 **Side, Close, Fwd, —; Side, Close, Cross/Thru, —; (Twirl) Walk, —, 2, —; Fwd, —, Pickup to CLOSED M face LOD, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A end BUTTERFLY M face WALL:

PART B

1-4 **Side, Close, Side, —; Rock Thru, —, Recov, —; Side, Close, Side, —; Rock Thru RLOD, —, Recov to BUTTERFLY M face WALL, —;**

5-8 **Side, Close, Fwd, —; Side, Close, Back, —; Change Sides, 2, 3, 4 to BUTTERFLY M face COH;**

9-12 Repeat action meas 1-4 Part :B

13-16 Repeat action meas 5-8 Part B end in CLOSED M face LOD:

SEQUENCE: A — B — A — B — A plus Ending.  
Ending:

1-4 **In BUTTERFLY Vine, 2, 3, 4; 5, 6, 7, 8; Side, —, Close, —; Apart, —, Point, —;**

**WHAT'LL I DO — Chinook 1005**

**Choreographers:** Bud and Irene Hornstein

**Comment:** This is an easy level waltz with the exception of one spot for the girls. The music is adequate. One side of record has cues.

INTRODUCTION

1-4 **OPEN facing diag WALL Wait; Wait; Apart, Point, —; Pickup to CLOSED LOD, Touch, —;**

PART A

1-4 **Waltz Fwd; Waltz Fwd; Fwd Turn L 1/4, Side, Close; Back Turn L 1/4, Side, Close face RLOD;**

5-8 **Side, Draw, Close; Side, Touch, —; Side, Draw, Close; Side, Touch, —;**

9-12 Repeat action meas 1-4 Part A traveling RLOD;

13-16 Repeat action meas 5-8 Part A blending to BUTTERFLY SIDECAR:

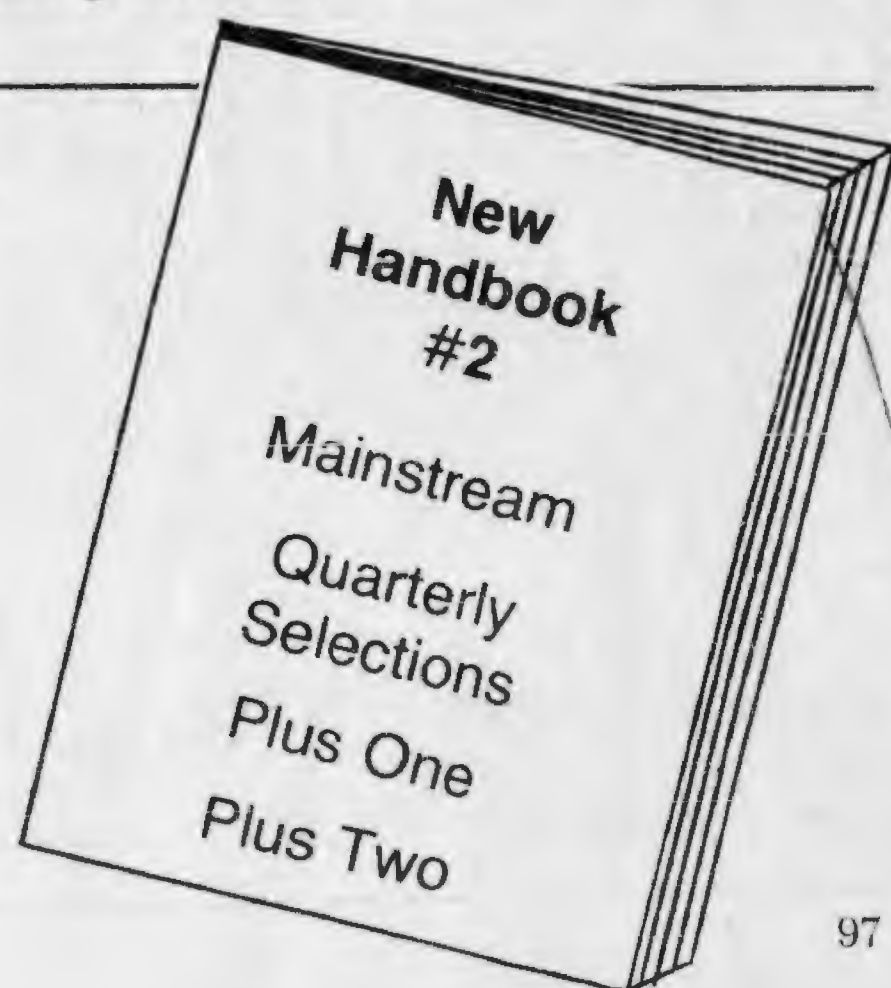
PART B

17-20 **Twinkle to BANJO; Twinkle to SIDECAR; Twinkle to BANJO; Fwd, Touch, —;**

21-24 **Back Twinkle to SIDECAR; Back Twinkle to BANJO; Back Twinkle to SIDECAR; Back, Touch blending to TAMARA facing LOD, —;**

## and May We Introduce Handbook Two

Continuing from where the Basic Handbook leaves off, this 48 page volume covers Mainstream, the current four Quarterly Selections and Plus I and II complete with more than 300 illustrations and an index.





25-28 **Fwd, Side, Close; Back, Side, Close; Dip Back, —, —; (Release M's L's R hands) Fwd Turn 1/4 face WALL** (W turn LF), **Side, Close to BUTTERFLY facing WALL;**

29-32 **Vine, 2, 3; Manuv, Side, Close to CLOSED facing RLOD; (R) Waltz Turn; (R) Waltz Turn to CLOSED facing LOD;**

SEQUENCE: A — B — A — B plus ending.

Ending: Repeat action meas 1-7 Part A: Step back twd COH M's R W's L blending to SEMI-CLOSED facing Wall, Point M's L W's R.

## **TWO-STEPPIN' TWOSOME — Grenn 14298**

**Choreographers:** Stan and Ethel Bieda

**Comment:** Rather interesting two-step with plenty of repeats to put it in the easy category. Big band sounding music.

### **INTRODUCTION**

1-4 **OPEN Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

### **PART A**

1-4 **Fwd Two-Step; Rock Fwd, —, Recov, —; Back, Close, Fwd, —; Walk, —, 2, —;**

5-8 **(Scoot) Fwd, Close, Fwd, Close; Walk, —, Face, —; Turn Two-Step; Turn Two-Step to SEMI-CLOSED face LOD;**

9-12 **Fwd Two-Step; Rock Fwd, —, Recov, —; Back, Close, Fwd, —; Walk, —, 2, —;**

13-16 **(Scoot) Fwd, Close, Fwd, Close; Walk, —, Face, —; Turn Two-Step; Turn Two-Step to BUTTERFLY M face WALL;**

### **PART B**

1-4 **Side, Behind, Side, Behind; Side, Close, Side/Turn, Point RLOD; REV SEMI-CLOSED Stroll, —, 2, —; Side, Close, Cross/Thru, —;**

5-8 Repeat action meas 1-4 Part B:

9-12 **Side, Touch, Side, Touch; Vine, 2, 3, 4; Side, Touch, Side, Touch; Vine, 2, 3, 4;**

13-16 **Back Away, —, 2, —; Dip, —, Recov, —; Two-Step Together; Side, Close, Cross/Thru to SEMI-CLOSED LOD, —;**

SEQUENCE: A — B — A — B (meas 1-14) plus Ending.

Ending: Last time thru Part B omit meas 15 and 16. Instead, both turn twd LOD and run 4 steps and point twd LOD (arms outstretched waist high).

☆☆☆

The number of new round dance releases issued this summer (we haven't been able to publish them all) is up — probably due to the recent National Convention.

## **SEVEN FROM PARADISE**

by Buddy Weaver, Kailua, Hawaii

Q/S Figures to fit singing call:

### **DIXIE DERBY**

**Heads square thru four  
Split the outside two, around one  
Lines — box the gnat  
Right and left thru, Dixie derby  
Couples trade, partner trade  
Promenade**

**Four ladies promenade  
Meet partner star thru — promenade  
Heads wheel around, two ladies chain  
Send them back Dixie derby  
Wheel and deal (face those two)  
Pass thru — swing  
Promenade**

### **LINEAR CYCLE**

**Heads touch a quarter, walk and dodge  
Circle four to a line  
Up and back, do sa do to a tidal wave  
Grand linear cycle, pass thru  
Swing corner  
Left allemande new corner  
Promenade**

**Heads lead right and circle  
Open out in a line  
Right and left thru  
Ladies lead Dixie style to wave  
Boys cross run, ladies trade  
Linear cycle, sweep one quarter  
Pass thru — swing  
Promenade**

### **PING PONG CIRCULATE**

**Four ladies chain across  
Head ladies lead Dixie style to a wave  
Same men cross run, ping pong circulate  
Extend the tag  
Ladies trade, recycle, pass thru  
Trade by, swing corner  
Promenade**

### **RELEASE RECYCLE**

**Heads up and back away  
Roll away a half sashay  
Pass thru, partner trade  
Roll to face in an ocean wave  
Girls trade, release recycle  
Pass thru, square thru four  
Swing corner  
Promenade**



One and three right and left thru  
 Slide thru  
 Curlique, cast right three quarters  
 Girls trade, release recycle  
 Centers square thru three quarters  
 Left allemande new corner  
 Swing new partner  
 Promenade

### **MAINSTREAM BREAKS AND OPENERS**

by Jerry Murray, Rochester, MN

Allemande left, turn partner right  
 Go full around, four boys star left  
 Pick up partner, arm around  
 Star promenade, all bend the line  
 Left allemande

All join hands, circle left  
 With the corner star thru  
 Circle left, new corner star thru  
 Circle left, allemande left  
 Allemande thar  
 Shoot the star, box the gnat  
 Do a wrong way grand to the partner  
 Curlique, left allemande

Allemande left the corner  
 Promenade partner  
 Put the lady in the lead, go single file  
 Girls zoom behind one man, keep going  
 Boys zoom, back to the corner  
 Left allemande

Promenade partner, don't stop  
 Don't slow down, heads zoom  
 Back behind the sides, everyone keep going  
 Sides zoom, behind heads, keep going  
 Heads zoom again, sides partner trade  
 Cross trail thru, left allemande

### **SINGING CALLS**

#### **SUNNY SIDE OF THE STREET**

By Ron Libby, West Falmouth, Maine

**Record: Red Boot #268**, Flip Instrumental with  
 Ron Libby

OPENER, MIDDLE BREAK, ENDING

Circle to the left  
 Grab your coat and get your hat  
 Leave your worries on the door step  
 Left allemande come back do sa do and  
 Left allemande and weave  
 Can't you hear a pitter pat do sa do the girl  
 Now promenade her life can be so sweet  
 On the sunny side of the street

FIGURE:

Heads promenade go just halfway  
 Come down the middle right and left thru  
 Square thru in the middle just four hands

Swing thru boys run right around that girl  
 Bend ole' line right and left thru  
 Now ladies lead go Dixie style  
 Make your wave boys turn back promenade  
 Just direct your feet  
 To the sunny side of the street  
**SEQUENCE:** Opener, Figure twice, Middle  
 break, Figure twice, Ending.

### **AMARILLO BY MORNING**

By Pat Barbour, Montgomery County, Texas

**Record: Rhythm #147**, Flip Instrumental with  
 Pat Barbour

OPENER, MIDDLE BREAK, ENDING

Sides face grand square  
 Amarillo by morning up from San Antone  
 Everything that I've got is  
 Just what I've got on allemande and weave  
 When the sun is high in the Texas sky  
 Do sa do and promenade  
 Amarillo by morning  
 Amarillo I'm on my way

FIGURE:

Heads square thru go four now  
 You make a right hand star  
 Heads star left and you roll it  
 To same two slide thru square thru  
 Three quarters round corner you swing  
 Left allemande and promenade  
 Amarillo by morning  
 Amarillo I'm on my way

**SEQUENCE:** Opener, Figure twice, Middle  
 break, Figure twice, Ending.

### **WANDERING**

By Nelson Watkins, Escondido, California

**Record: D&R #159**, Flip Instrumental with Nel-  
 son Watkins

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade go one time around  
 Come back swing with your man  
 Join hands circle go moving 'round  
 Allemande that corner weave that ring  
 I got wandering eyes  
 It's true I love the ladies do sa do  
 Then we'll all promenade  
 I got wandering eyes don't worry baby  
 My heart always stays here at home

FIGURE:

Heads pass the ocean recycle then  
 Double pass thru track II  
 Swing thru that outside pair boys run  
 Bend the line right and left thru  
 Touch a quarter circulate boys run  
 Swing the corner promenade  
 I got wandering eyes don't worry baby  
 My heart always stays here at home

**SEQUENCE:** Opener, Figure twice, Middle  
 break, Figure twice, Ending.



# AMMUNITION

Our columnist is always on the lookout for material. You might send dance contributions directly to him. Ken Kernen, 201 E. Greenway Road, Phoenix, Ar. 85022.

Head ladies chain right  
Sides right and left thru  
Half square thru  
Split two round one and line up four  
Men stand girls walk across  
Left allemande

Four ladies chain three quarters  
Four ladies chain across  
Head ladies chain across  
Side ladies chain right  
Sides half sashay  
Box the gnat back out  
Heads lead right and circle four  
Head men break to lines of four  
Rollaway half sashay, pass thru  
Left allemande

Head ladies chain right  
Heads right and left thru  
Sides cross trail separate around  
Two and circle eight  
Four men forward and back  
Four men lead to the left  
Left allemande

Head ladies chain  
New head ladies chain right  
All four couples half sashay  
Heads half square thru  
Box the gnat  
square thru three quarters round  
Left allemande

Head men and the corner girl  
Go forward up and back  
Star thru, California swirl  
Right and left thru  
Star thru, pass thru  
Face in, left allemande

Heads pass thru and stay facing out  
Sides pass thru, stay facing out  
Four ladies promenade to the right single file  
Halfway around, then swing that man  
Everybody face to the middle  
Heads cross trail thru  
Around one to lines of four  
Go forward eight and back  
Pass thru, left allemande

Head ladies chain right  
Heads cross trail round two  
Circle eight  
Men go forward and back  
Half sashay, pass thru  
U turn back, circle eight  
Girls lead to the right  
Left allemande

Head ladies chain right  
Heads right and left thru  
Sides cross trail round two  
Circle eight  
Boys lead to the left  
Allemande left

Side ladies chain across  
Same ladies chain right  
Sides lead right and circle to a line  
Right and left thru pass thru  
Bend the line star thru  
Half square thru bend the line  
Right and left thru  
Square thru three quarters  
Bend the line star thru  
Right and left thru  
Square thru four hands  
Bend the line right and left thru  
Square thru four hands around  
Right to partner pull by  
Left allemande

## SINGING CALL ADAPTATION

### UNCLE JOE HENERY'S

Adapted by Heiner Fischle, Hannover, Germany

**Music: Kalox 1160**

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade inside that land  
At home you swing with your man and then  
Join all your hands, circle left you know,  
Left allemande the corner, weave the ring  
It's in and out — 'till you meet your maid,  
Dosado and promenade, oh yeah  
To Uncle Joe Henery's happy handclappin  
Old time Rhythm Band.

FIGURE:

Heads (Sides) ladies chain, turn her full  
around

And the heads (sides) promenade, travel  
halfway around.

Lead to the right, circle left halfway,  
Dive thru and then square thru I say  
Three quarters round, the corner you swing,  
Swing 'em round and round and promenade  
the ring

To Uncle Joe Henery's happy handclappin  
Old Time Square Dance Band.

SEQUENCE: Opener, Figure Twice, Middle  
Break, Figure Twice, Ending.



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## CALLER of the MONTH



Nate Bliss, Tucson, Arizona

**T**HE COURAGE OF YOUTH, the acquisition of a 25 watt Califone PA and three lessons in calling were the combined plus factors that set Nate Bliss on the road to a calling schedule that would boggle the minds of many. Nate often teaches up to six classes a week along with workshops, caller schools and seminars. He is also full time resident caller at Rincon Country Trailer Village in Tucson, Arizona, and Vallecito Resort, Bayfield, Colorado.

Nate's square dance indoctrination began in the very early days. Born and raised in a small dairy town, Clyde, New York, Nate started traditional square dancing at the age of 14 in the firehalls and grange halls of that area. It was not, however, until some years later while serving with the USAF that he was introduced to "western style." The place was Hickam AFB in Hawaii and the year was 1962 when his avid interest took hold under the leadership of caller, Herb Egender. The following year, Herb was transferred to the Pentagon and it was at this point Nate accepted the calling challenge along with Herb's PA system.

Nate recalls working with a tape recorder

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- CC 559 Friendly Family Inn — John
- CC 560 Willie, Waylon & Me — Phil
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### CC 562 Lying Eyes — Edgar

### CC 563 The Champ — Bob

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- 7C 102 Country Girls — Bill
- 7C 104 Sexy Lady — Ramon
- 7C 105 Tequila Sheila — Fred
- 7C 106 I Came Here To Dance — Bill
- 7C 107 A Song In The Night — Posey

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- CC 565 In America — Jim C. & Geo. L.
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- Brand New On 7C's
- 7C 109 Wandering Eyes — Posey
- 7C 110 She Can't Say That Anymore — Ronnie
- 7C 111 Raisin' Cain In Texas — Ronnie

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and memorizing all of the calls in this magazine's workshop section. We're glad he did, because in 1974, transferred to George AFB in California, Nate started a club of his own, the Mach II Squares, and was much in evidence in southern California as guest caller. Nate remembers long hours of studying anything he could get his hands on that would increase his knowledge and ability, and cites Jim Bess and Ed Gilmore as those who provided much of the guidance that led to a myriad of square dance accomplishments.

Nate has held every office in the Cow Counties Callers Association, was a member of the California State Callers Committee and of the California Pro-Callers Forum. An active member of Callerlab, Nate was also the editor of a Callers Note service for over a year. Recognized at many festivals, Nate Bliss is also known by square dancers through his recordings on the Windsor and Blue Star labels. Among his most recent releases are Heart Break Hotel, House of the Rising Sun and July, You're a Woman. In covering mileage, as a pilot, Nate is sometimes known to fly to a dance.

Nate's wife, Gerrie is involved in all phases of the activity but a particular interest in fashions led to her square dancers' apparel shops in Tucson, and Vallecito. It must also be said that Gerrie does her utmost to make sure Nate is always dressed in keeping with the Callerlab code!

### LETTERS, continued from page 3

lieu of the do sa do and all the dancers in the square do their Highland Fling thing. So that all dancers do Hi De Ho alike, its definition is: From a one on one facing position, step for-

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ward to a right hip adjacent position, place right hand around left waist of other person, turn or swing one full turn and immediately step back to original facing position. For greater response from the dancers have them echo the call Hi De Ho when they are performing the movement. An opinion about this experimental movement by other callers would be appreciated.

Oscar Hilding  
Russellville, Arkansas

Dear Editor:

In the May issue of **SQUARE DANCING** you talk about "gremlins" in your editorial, As I See It. In particular you mentioned some of the troubles in shooting pictures for the Style Lab. You had some problems with some swallows referring to them as "a flock (or bevy or troop) of swallows." For your information, the apparently accepted phrase is "a flight of swallows." This is from a book about nouns of multitude or assemblage sometimes called group terms or collective nouns, entitled "An Exaltation of Larks," by James Lipton. Just thought you might be interested.

Angus McMorran  
Nepean, Ontario, Canada

Dear Editor:

Please enter the following one-year subscription to **SQUARE DANCING** magazine. This is their prize for winning this year's beginner's class attendance award. Wonder if any other club could use this idea?

Art Pearson  
Concord, Tennessee

**Great idea and thank you! — Editor**

Dear Editor:

Help, please! There is an increasing prob-

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lem in our area with cigarette smokers. We're having dancers ending up with problems of sinus headaches, lung congestion or just staying away from the club. It's a shame to have dancers quit dancing for that kind of health reason.

Name Withheld by Request

Dear Editor:

In the May issue of SQUARE DANCING, there are 34 record labels advertised. These labels list 239 records, most of which are cur-

rent releases. There must be thousands of others available. How can such a deluge of material possibly be absorbed? There must have been a similar problem in square dancing in Shakespeare's time when he wrote, "They are as sick that surfeit with too much as they starve with nothing." Could this plethora of material available to modern square dancers and callers possibly have something to do with the problem?

Al Scheer  
Littleton, Colorado

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## RECORDS, continued from page 40

parade (Figure) Heads square thru four — corner swing thru — boys run — ferris wheel — spread — star thru — centers square thru three — swing corner — left allemande — promenade.

**Comment:** A very quick introduction that callers will have to be aware of or problems will occur. The melody is not easy and callers may have difficulty in calling. To this reviewer not a good square dance tune. Well called by Brian as he also uses a grand parade. Music well played.

Rating: ☆☆

## HONKY TONK SATURDAY NIGHT —

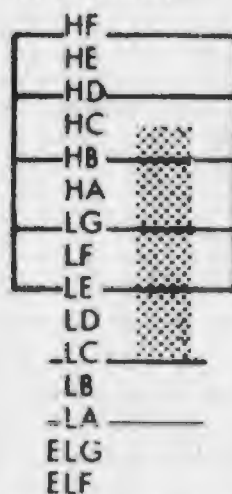
### Roofers 104

Key: C&D      Tempo: 128      Range: HG  
Caller: Gerald McWhirter      LG

**Synopsis:** (Intro & End) Four ladies chain — rollaway — circle left — ladies rollaway — circle — allemande — weave — swing — promenade — swing (Break) Four ladies chain — circle left — ladies in men sashay — circle — ladies in men sashay — allemande — weave (Figure) Heads square thru four — corner do sa do — curlique — scoot back — boys run right — right and left thru — load the boat — swing — allemande — promenade (Alternate Figure) Heads square thru four — corner do sa do — ocean wave — swing thru — boys trade — turn thru — allemande — weave.

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



**Comment:** Gerald calls a nice figure for dancers who want a little more. The tune is average but not difficult for callers. The choreography is well timed and music is above average.

Rating: ☆☆☆

**OLD CHUNK OF COAL— Blue Star 2136**

**Key: E    Tempo: 128    Range: HC Sharp**

**Caller: Johnnie Wykoff                      LC Sharp**

**Synopsis:** (Break) All four ladies chain — chain back join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — sides pass thru — leaders turn back — do sa do make ocean wave — ladies trade — recycle — swing — promenade.

**Comment:** A good sound, good tune and well called. Figure is easy for execution and can be used by all levels. Melody line can be handled by all callers.

Rating: ☆☆☆☆

**SUNNY SIDE OF THE STREET — Red Boot 268**

**Key: B Flat    Tempo: 130    Range: HD**

**Caller: Ron Libby                              LB Flat**

**Synopsis:** Complete call printed in Workshop.

**Comment:** A good old tune and good music and calling. Figure is very adequate and danceable. The key may be slightly high for some callers. The sound by Red Boot seems to have the sound of big band. Ron really gives out.

Rating: ☆☆☆☆☆

**RAISIN' CAIN IN TEXAS — Seven C's 111**

**Key: C&D    Tempo: 128    Range: HD**

**Caller: Ronnie Purser                              LF**

**Synopsis:** (Opener and Break) Circle — left allemande — do sa do partner — men star left — turn thru partner — left allemande — promenade (Figure) Heads (sides) square thru four — do sa do — swing thru — boys run — ferris

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wheel — pass thru — curlique — scoot back — swing corner — left allemande — promenade (Ending) Sides face grand square — circle left — left allemande — promenade.

**Comment:** A good instrumental with a lot of rhythmic bounce. The figure is fairly Mainstream. The words on chorus are interesting. There were different opinions on the rhythm beat changes. Melody line is easily called.

Rating: ☆☆☆☆

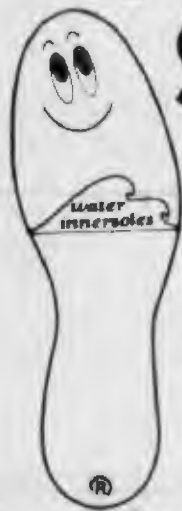
**WANDERING EYES — Melody 115**

**Key: E** **Tempo: 132** **Range: HB**  
**Caller: Aaron Lowder** **LB**

**Synopsis:** (Opener, Closer) Circle left — four men star right — allemande — weave — do sa do partner — promenade (Break) Sides face grand square — four ladies chain — chain back — roll promenade (Figure) Heads promenade halfway — (heads) right and left thru — square thru four — do sa do — eight chain four do sa do partner — promenade.

**Comment:** As stated, one of three releases of this tune this month. Good rhythm on instrumental, also good calling by Aaron. The figure is Mainstream and dancers seemingly enjoyed dancing this release. Melody records is one of our newer companies and the sound

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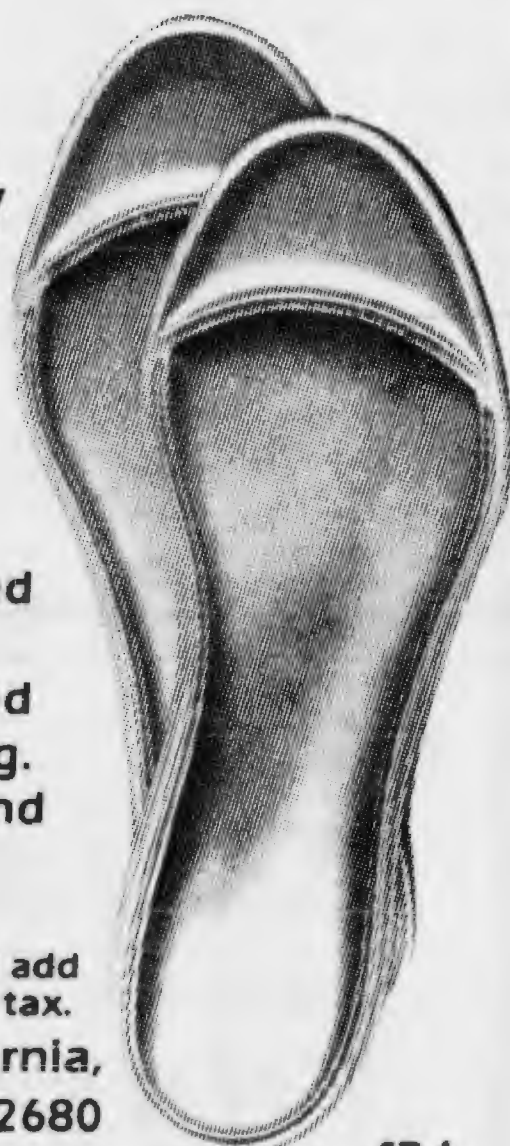
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### YOU NEED SOMEBODY — Lore 1195

**Key: G Flat Tempo: 128 Range: HB Flat**  
**Caller: David Davies LG Flat**

**Synopsis:** (Break) Four ladies promenade — back home swing — circle left — left allemande — weave — do sa do partner — promenade (Figure) Heads square thru four — corner do sa do — curlique — scoot back — boys run right — pass the ocean — trade the wave — swing — left allemande — promenade.

**Comment:** This reviewer seemed to hear more

than the average hiss on the s's, which could be corrected on the mike adjustment. Figure is adequate and voice quality by David was good. Music is also quite adequate and well played. Good melody line. Rating: ☆☆☆

### SOAP — Blue Star 2137

**Key: C Tempo: 130 Range: HD**  
**Callers: Johnnie Wykoff & Jack Hayes LC**

**Synopsis:** (Break) Four ladies promenade — home and swing — join hands circle left — left allemande — weave — swing — promenade (Figure) Heads pass thru — U turn back — sides square thru four — split two around one

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 — California twirl — centers twice — swing  
 corner — promenade.

**Comment:** A duet that comes across very well  
 and music is average. Figure is basic with  
 nothing outstanding. Dancers seemed to  
 move quite rapidly. Rating: ☆☆☆

### **SHE CAN'T SAY THAT ANYMORE — Seven C's 110**

**Key: E Minor Tempo: 132 Range: HD**  
**Caller: Ronnie Purser LD**

**Synopsis:** (Opener, Break & End) Circle — left  
 allemande — do sa do — allemande — weave  
 — promenade (Figure) Heads square thru  
 four — corner do sa do — swing thru — boys  
 run — bend the line — right and left thru —  
 flutterwheel — slide thru — swing — prome-  
 nade.

**Comment:** The sound of this release has a simil-  
 iar melody of "Ready For The Good Times."  
 The figure is average with nothing outstand-  
 ing. The music is good and the dancers felt the  
 record could be slowed slightly for easier ex-  
 ecution. Rating: ☆☆☆

### **I'VE GOT A TIGER BY THE TAIL — Slick Fox 926**

**Key: C Tempo: 130 Range: HE**  
**Caller: Slick Fox LB**

**Synopsis:** (Break) Allemande corner — partner  
 box the gnat — pull by — corner swing —  
 circle left — ladies rollaway — weave — do sa  
 do — allemande left — promenade (Figure)  
 Heads square thru four — corner do sa do —  
 swing thru — girls fold — peel the top — right  
 and left thru — square thru three — corner  
 swing — left allemande — promenade.

**Comment:** Again, a welcome is extended to  
 Slick Fox records which joins the many record-  
 ing companies. The music offers a good  
 rhythm sound and above average instrumen-

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tation. The tune is a revival and Slick does a very adequate job of calling. Rating: ☆☆☆

### I AM THE DREAMER — River Boat 124

Key: C Tempo: 128 Range: HE  
Caller: Bob Elling LG

**Synopsis:** (Opener & Ending) Sides face grand square — four ladies promenade — swing partner — promenade (Break) Four ladies promenade — back and swing — join hands circle — left allemande — weave — do sa do — promenade (Figure) Heads right and left thru — cross trail thru — around one to a line — star thru — do sa do — swing thru — spin

the top — square thru three quarters — swing corner — promenade.

**Comment:** Nice smooth sound with a few minor keys. The tune seems to be a bit monotonous. The figure is adequate but very average. The overall opinion by dancers was average and not exciting to dance to. Rating: ☆☆

### WANDERING EYES — D & R 159

Key: F Tempo: 130 Range: HD  
Caller: Nelson Watkins LC

**Synopsis:** Complete call printed in Workshop.  
**Comment:** Of the three releases this month of this tune, this reviewer leans toward this as the



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better one. The figure is good and well called. Music is well played and the overall reaction of dancers was good. While the label has Wandering printed on it, the title should be WANDERING. Rating: ☆☆☆☆

### SHE CAN'T SAY THAT ANYMORE —

Rhythm 149

Range: HD Flat

Key: E Flat Minor Tempo: 130 LD Flat

Caller: Bob Baier

**Synopsis:** (Break) Circle left — walk around corner — see saw own — left allemande — weave — do sa do — promenade (Figure) Head (side) couples promenade halfway —

down middle right and left thru — pass the ocean — extend — swing thru — boys run — ferris wheel — centers square thru three quarters — swing corner — promenade.

**Comment:** A second release of this tune this month that offers the resemblance of Ready For The Good Times. A good instrumental and this reviewer had difficulty in determining which release was better. The purchaser will have to make this choice. The figure is average with no difficulty. Rating: ☆☆☆

### I WON'T GO HUNTIN' WITH YOU JAKE — Coyote CR-701



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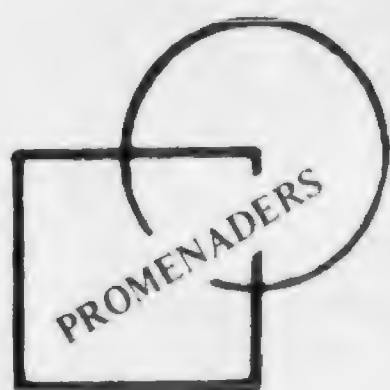
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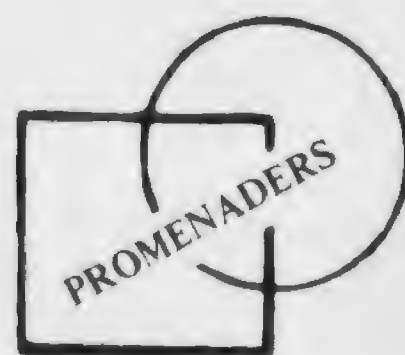
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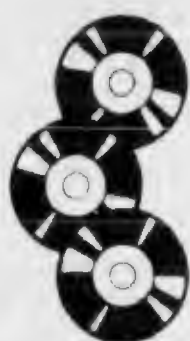
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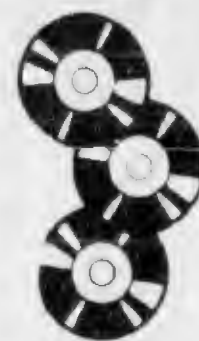




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**Key: D**      **Tempo: 130**      **Range: HD**  
**Caller: Roger Hill**      **LC Sharp**

**Synopsis:** (Opener) Circle left — walk around corner — see saw partner — four ladies promenade — turn partner right — left allemande — swing — promenade (Figure) Head two couples promenade — halfway — sides star thru — pass thru — right and left thru — swing thru — boys run — half tag — trade — roll — eight chain four — swing corner — promenade (Middle Break and Ending) Sides face grand square — four ladies promenade — swing partner — promenade.

**Comment:** An old tune re-released. Good music

as Coyote usually produces. Good balance of music and voice. Figure is adequate and Mainstream. Middle break offers music interlude. Overall a good release. Rating: ☆☆☆☆

### THE CHAMP — C Bar C 563

**Key: C&D**      **Tempo: 130**      **Range: HE**  
**Caller: Bob Poyner**      **LC**

**Synopsis:** (Break) Circle left — allemande — do sa do — allemande — weave — do sa do — promenade (Figure) Heads (sides) promenade halfway — sides (heads) right and left thru — square thru — do sa do — eight chain four — swing corner — promenade.



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**Comment:** The level of the recording seems low on this release and will need to be increased, though the balance of voice and music is adequate. The figure is average with good music and good calling by Bob. Rating: ☆☆☆

Heads square thru four — corner do sa do — swing thru — spin the top — right and left thru — square thru three quarters — swing corner — promenade.

**Comment:** A nice melody, good instrumental and nice calling by Bud. This tune would be a good middle of the evening dance. Callers with good voices can do well with this release. Figure is average with nothing outstanding. Rating: ☆☆☆☆

**BLUE EYES CRYIN' IN THE RAIN —**  
Thunderbird 217

Key: C Tempo: 128 Range: HA  
Caller: Bud Whitten LG

**Synopsis:** (Opener & Ending) Sides face grand square — allemande left — weave — do sa do — promenade (Break) Left allemande — weave — do sa do — promenade (Figure)

**ADIOS — Blue Star 2134**

Key: G Tempo: 128

Caller: Johnnie Wykoff

Range: HD

LD



Joe Saltel



Jim Davis



Daryl Clendenin



Marlin Hull



Jim Hattrick



Bob Stutevous

C-047 I'VE GOT YOU TO COME HOME TO by Jim Davis

C-046 WHEN YOU'RE UGLY LIKE ME by Daryl

C-045 YOUR MEMORY by Marlin Hull

C-044 I WANT YOU by Joe Saltel

C-043 YOU AND ME by Jim Hattrick

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C-1004 I WANT YOU by Lloyd & Elise Ward (cued)

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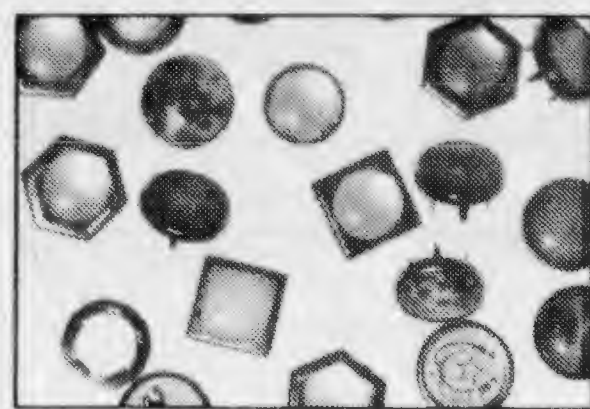
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**Synopsis:** Complete call printed in Workshop.

**Comment:** A good tune for closing the evening dance. The Lawrence Welk closing number makes this a good buy. Music is typically Blue Star and is well called by Johnnie. The figure is just enough to make it interesting.

Rating: ☆☆☆☆

**HOOKED ON MUSIC — Red Boot Star 1260**

**Key:** E Flat **Tempo:** 128 **Range:** HD  
**Caller:** Elmer Sheffield, Jr. **LE Flat**

**Synopsis:** (Break) Four ladies promenade — swing partner — join hands circle left — left allemande — weave — swing partner —

promenade (Figure) Heads (sides) promenade halfway — down the middle square thru four — right and left thru — veer left — couples circulate — half tag — trade — roll — left allemande — swing — promenade.

**Comment:** A rock type of release that resembles the Elvis Presley days. Good instrumental with variety of the rock area. The figure offers a half tag trade and roll. Nice calling by Elmer.

Rating: ☆☆☆☆

**ACAPULCO — Mountain MR 5**

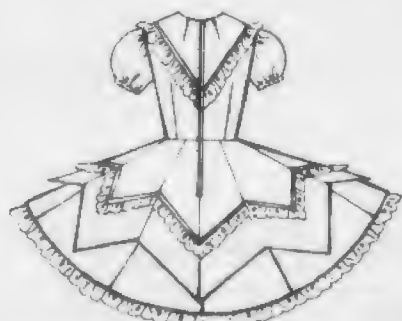
**Key:** D **Tempo:** 128 **Range:** HD  
**Caller:** Dean Fisher **LC Sharp**

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**Synopsis:** (Break) Sides face grand square — four ladies chain — chain back — roll promenade (Figure) Heads (sides) square thru — scoot back — linear cycle — pass the ocean — recycle — swing corner — promenade (Alternate Figure) Heads promenade halfway —

*All 45 rpm singing calls and hoedowns sent in duplicate for review are included in this section. Allow sufficient time for transport and evaluation. Reviews in no way hinge on advertising. — Editor.*

sides right and left thru — square thru four — corner do sa do — eight chain four — swing corner — promenade.

**Comment:** A release that is not up to the previous releases offered by this company. The music is above average but the tune did not measure up to square dance feeling to this reviewer. The two voices did not add to this record.

Rating: ☆☆

**A LOVE THAT JUST WON'T DIE — Coyote 501**  
**Key: E    Tempo: 128    Range: HC Sharp**  
**Caller: Bob Newman    LC Sharp**  
**Synopsis:** (Opener) Circle left — walk around

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corner — see saw partner — left allemande —  
weave — do sa do — promenade (Break &  
Ending) Four ladies promenade — back home  
swing — circle left — allemande — weave —  
do sa do — promenade (Figure) Heads  
square thru four — with sides make right hand  
star — heads star left in the middle — same  
two right and left thru — swing thru — swing  
corner — promenade.

**Comment:** A record that is well played. The mel-  
ody line is average. Figure is one that has  
been over used but still acceptable and again  
Johnny Gimble offers good instrumentals.

Rating: ☆☆☆

## **Y'ALL COME — Melody 114**

Key: A Flat & B Flat

Range: HC  
LE Flat

Tempo: 132

Caller: Bill Wentz

**Synopsis:** (Break) Circle left — allemande  
corner — do sa do own — allemande corner  
— weave — do sa do — promenade (Figure)  
Heads square thru four — do sa do — swing  
thru — boys run — wheel and deal — right and  
left thru — veer left — ferris wheel — centers  
pass thru — swing corner — promenade (Op-  
tional Figure) Heads square thru four — right  
hand star — heads star left in middle — with  
sides right and left thru — swing thru twice —  
boys run — promenade (Optional Break) Cir-  
cle left — allemande corner — do sa do own  
— allemande corner — weave — do sa do —  
promenade.

**Comment:** Tempo keeps the dancers moving.  
Figure and instrumental are adequate. This  
release offers the dancers the opportunity to  
participate with the calling in repeating his  
"Y'all come."

Rating: ☆☆☆

## **PERFECT FOOL — D & R 160**

Key: G

Tempo: 130

Range: HD  
LD

Caller: Lee Schmidt

**Synopsis:** (Break) Circle left — walk around  
corner — see saw own — left allemande —  
weave — do sa do — promenade (Figure)

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Heads promenade halfway — down middle right and left thru — square thru four — eight chain four — swing corner — promenade.

**Comment:** Good instrumental with some minor key changes that are minimum. Easy dance figure that is basic in nature. Good calling by Lee and all callers can handle. Fine banjo pickin' in instrumental. Rating: ☆☆☆

### BYE BYE BLUES — Jay-Bar-Kay 6019

**Key:** A Flat **Tempo:** 130 **Range:** HC

**Caller:** Bill Addison **LE Flat**

**Synopsis:** (Break) Four ladies chain — rollaway — circle left — rollaway — circle left — left

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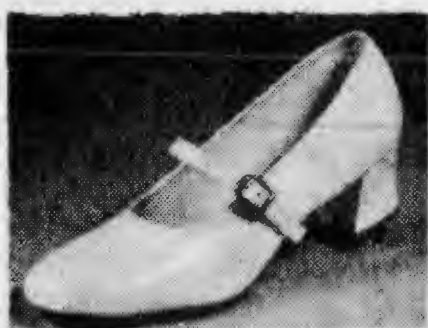
allemande — weave — do sa do — promenade (Figure) Heads promenade halfway — down middle pass the ocean — recycle — pass thru — swing thru outside two — boys run — bend the line — touch a quarter — all eight circulate — boys run, swing corner — promenade (Optional Middle Break) Sides face grand square — four ladies promenade — come home swing — left allemande — promenade.

**Comment:** Another good standard tune that has been a favorite for many years by callers. Good instrumental and figure is above average and enjoyed by the dancers. Good calling

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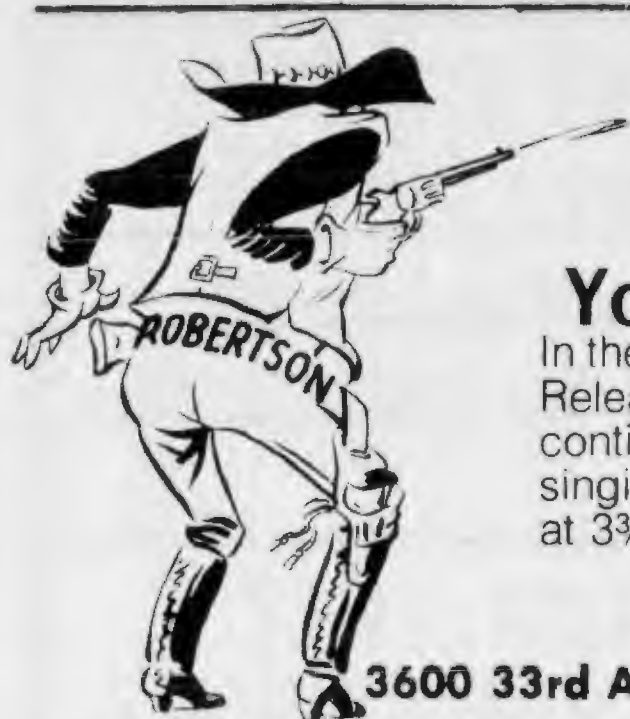
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by Bill. A probable buy for those not having this tune. Rating: ☆☆☆☆

#### DANCE THE TWO-STEP — Red Boot Star 1259

Key: G Flat & A Flat

Range: HC

Tempo: 128

LG Flat

Caller: Elmer Sheffield, Jr.

**Synopsis:** (Break) Four ladies chain — rollaway — circle left — rollaway — circle — left allemande — weave — swing partner — promenade (Figure) Heads (sides) promenade halfway — sides right and left thru — square thru four — do sa do — eight chain four — swing corner — promenade.

**Comment:** Another good release by Red Boot this month. A simple figure with a dance melody that was enjoyed by the dancers. The instrumental is well played and the break offers a rhythmic change. The figures offer nothing more than an eight chain four with a key change for variety. Rating: ☆☆☆☆

#### YOU SHOULD BE IN MOVIES — Rhythm 148

Key: B Tempo: 128 Range: HD Sharp

Caller: Wade Driver

LB

**Synopsis:** (Break) Circle left — allemande corner — do sa do partner — men star left — turn thru — allemande left — swing partner —



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promenade (Figure) Four ladies chain — all four couples flutter wheel — heads square thru four — eight chain four — swing corner — promenade.

**Comment:** A good rhythmic dance execution offering a four couple flutter wheel and a comfortable dance. A nice tune and the musical instrumental is strictly Rhythm records sound. An overall good release. Rating: ☆☆☆☆

**GOLD AND SILVER — Roofers 106**

**Key: B Flat Tempo: 128 Range: HB Flat**

**Caller: Gerald McWhirter**

**LA**

**Synopsis:** (Intro) Walk around corner — see saw

partner — join hands circle — allemande corner — do sa do partner — bow and weave — do sa do — promenade (Middle Break and Ending) Walk around corner — see saw own — join hands circle — men star right — allemande — weave — do sa do — promenade (Figure) Heads square thru four — do sa do — curlique — scoot back — boys run — right and left thru — pass the ocean — all eight fold and swing — promenade (Alternate Figure) Heads promenade halfway — sides (heads) square thru four — right and left thru — eight chain two — single circle to ocean wave — scoot back — swing — promenade.



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LS-201 I AM A DREAMER—Mel Roberts

Produced By Lee Swain, 4776 Welchshire Ave., Memphis, TN 38117

Music  
By  
Harry  
McLellan

**Comment:** An old tune revived that was well received for many years. Good music and figures, including alternate figure. They are all well timed by Gerald and quite danceable. Use of all fold swing and single circle to ocean wave made good dancing. Rating: ☆☆☆☆

## I CAME HERE TO SQUARE DANCE WITH YOU — Seven C's 106

Key: C Tempo: 120 Range: HC

Caller: Bill Stiehl LA

**Synopsis:** (Break) Circle left — left allemande — do sa do — men star left — turn thru at home — left allemande — swing partner — prome-

nade (Figure) Heads square thru four — do sa do corner — swing thru — boys run — half tag — walk and dodge — partner trade — pass the ocean — recycle — swing corner — promenade — heads face — grand square.

**Comment:** A slow recording with average instrumental and the melody is not outstanding. The figure is half tag and walk and dodge.

Rating: ☆☆

## COULD I HAVE THIS DANCE — Red Boot Star 1258

Key: E Flat Tempo: 130 Range: B Flat  
Caller: Elmer Sheffield C



Elmer  
Sheffield, Jr.



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RB 267 Cowboy Heaven



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By Ron

RB 268 Sunny Side Of  
The Street

By Cal

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**Comment:** A recording that has a nice melody line but not an outstanding release. The figure is Mainstream and should pose no problems for the dancers. Music is good as usual on Red Boot. Dancers felt this was an average release. Rating: ☆☆☆

### THIS IS GETTIN' FUNNY — Coyote 601

**Key: F** **Tempo: 128** **Range: HD LD**  
**Caller: Tom Roper**

**Synopsis:** (Opener) Circle left — men star right — left allemande — weave — do sa do — promenade (Break) Sides face — grand square (Figure) Heads square thru four — do sa do corner — curlique — walk and dodge — partner trade — right and left thru — flut-terwheel — slide thru — swing corner — promenade (Ending) Four ladies promenade — swing partner — promenade (Tag) Al-lemmande left corner — home and swing.

**Comment:** Good instrumental as usual by Coy-

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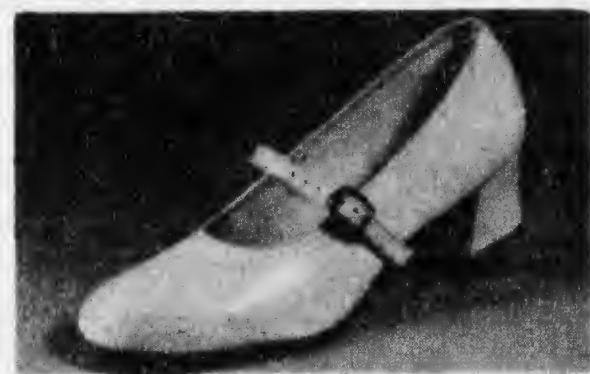
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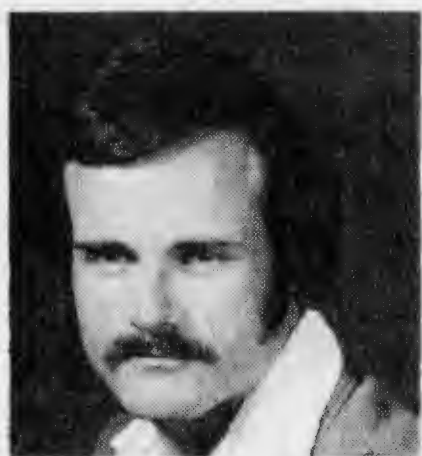
**1351 Odenton Road, Odenton, Md. 21113**



# RHYTHM records



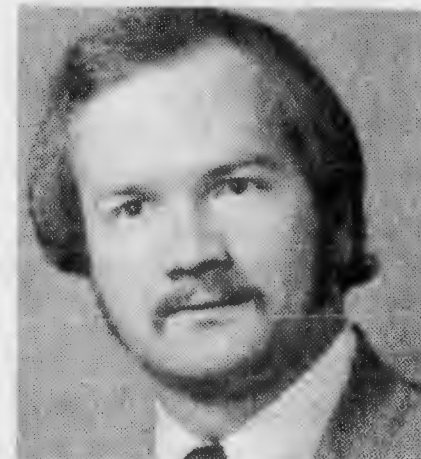
Wade Driver



Pat Barbour



Dave & Nita  
Smith



Bob Baier



Kip Garvey



Jerry & Barbara  
Pierce

## FOR THOSE WHO WANT THE VERY BEST!

### *New Releases*

- RR 147 Amarillo By Morning by Pat
- RR 148 You Should Be In Movies by Wade
- RR 149 She Can't Say That Anymore  
by Bob
- RR 150 Dream Lover by Wade
- RR 151 Trucking Fever by Kip
- RR 152 Eastbound And Down by Wade
- RR 153 Just Can't Leave Your Love Alone  
by Wade
- CD 215 Come Monday by Jerry Jestin

### *Brand New*

- RR 3000 It's Almost Like Starting Over —  
New Country Western Album by Wade Driver

### *Current Releases*

- RR 139 When It Comes To Cowgirls by Pat
- RR 140 Rusty Old Halo by Wade
- RR 141 Too Good To Throw Away by Pat
- RR 142 It's All Right With Me by Wade
- RR 143 Hello Blues by Bob
- RR 144 Love Me Over Again by Wade
- RR 145 Breaking Up Is Hard To Do by Kip
- RR 146 It's Hard To Be Humble by Wade

### *Old Favorites*

- RR 101 You Ring My Bell
- RR 103 Here I Am In Dallas
- RR 104 Rocky Top
- RR 112 Luckenbach Texas
- RR 113 If We're Not Back In Love  
By Monday
- RR 115 Some Broken Hearts Never Mend

- RR 117 All Wrapped Up In You
- RR 118 Red Neck In A Rock And Roll Bar
- RR 119 Good Hearted Woman
- RR 121 Boogie Grass Band
- RR 127 Ready For The Times To Get Better
- RR 134 Sail Away
- CD 211 Don't It Make Your Brown Eyes Blue

### *Hoedowns*

- RR 301 Rhythm Special
- RR 302 Brandy
- RR 303 Smooth 'n Easy/Hot and Sassy
- RR 304 Smokin'/Cotton Eyed Joe

### *Rounds*

- RR 501 Wind Me Up by the Smiths
- RR 502 Brown Eyes Blue by the Smiths
- RR 503 Country Song by the Smiths

### *Clogging Records*

- RR 401 So You Want To Learn To Clog (instructional)
- RR 305 Rhythm Cloggers Medley/Cotton Eyed Joe/  
Texas Schottische

### *Country Western Records*

- RR 2000 You Are My Favorite Thing/End Of The World  
by Wade
- RR 3000 It's Almost Like Starting Over (Album) by Wade

### *Square Dance Album*

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Mike  
Holt



Gary  
Kincade



Harry  
Harris



Vern  
Weese

**NEW RELEASES**

BC 107 Ladies Love Outlaws — Mike Holt

BC 108 Queen of the Hop — Gary Kincade

**TO BE RELEASED SOON**

BC 109 Vicky Lee — Hoedown Lee Swain — Mainstream

BC 110 Louisiana Saturday Night — Vern Weese

BC 111 Dream of Me — Harry Harris

BC 112 Baby We're Really In Love — Gary Kincade

BC 113 Near You — Mike Holt

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ote. The figure is average. The key range may be a little high for some callers; will have to be tried. The middle break with grand square gives a little variety for the caller to exercise — some added bits. Rating: ☆☆☆

**HOW LONG HAVE YOU BEEN THERE —**

**Blue Star 2135**

**Key: C      Tempo: 128      Range: HA**

**Caller: Johnnie Wykoff      LB**

**Synopsis:** (Break) Circle left — left allemande — do sa do — men star left — turn partner right — corner allemande — home and swing — promenade (Figure) Heads promenade half-

way — sides rollaway — forward and back — slide thru — do sa do — make a wave — relay the deucey — swing — promenade.

**Comment:** A smooth dance execution with inclusion of a relay the deucey move that works very nicely on this release. Good Blue Star music. Dancers enjoyed this offering dance wise. Johnnie turned out some nice releases this month. All are good buys. Rating: ☆☆☆☆

☆ ☆ ☆

The one hoedown recording, this time around is reviewed on page 130.

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BA-104 Living on Easy Street by James C. Maxey

BA-202 Forest Lawn by Gil T. Crosby

BA-103 Sioux City Sue by James C. Maxey

BA-203 I Saw the Light by Gil T. Crosby

BA-501 Beaumont Rag (hoedown)

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## HOEDOWNS

**HEARTBREAK BLUE — Erin 501**

**Key: B Flat, C & D**

**Tempo: 128**

**Music: Take Thirteen** — Bass, Fiddle, Drums, Banjo, Guitar

**KENTUCKY GREEN** — Flip side to Heartbreak Blue

**Key: A**

**Tempo: 132**

**Music: Sam's Boys** — Bass, Fiddle, Drums, Banjo, Guitar

**Comment:** Two hoedowns that feature good banjo pickin' with minor key adjustments plus a key change on Heartbreak Blue. Kentucky Green offers a fiddle lead. Both well recorded and callers will have to determine their preference. This reviewer leans toward Kentucky Green.

Rating: ☆☆☆

# SQUARE DANCE DATE BOOK



Sept. 4-6 — Annual EAASDC Fall Round-Up, Berlin, West Germany

Sept. 4-6 — Hog Capital Festival, Kewanee, IL — 910 Florence St. Kewanee 61443 (309) 853-3027

Sept. 4-6 — Square Affair, Convention Center, Fairgrounds, Santa Maria, CA — 601 Moss, Paso Robles 93446 (805) 238-2380



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- JP 102 "Rhythm Of Rain" Bob
- JP 103 "Selfish" Bob
- JP 104 "Someone Is Looking For Someone" Bob
- JP 105 "I Don't Know Why" Bob
- JP 106 "Heartbreak Mountain" Bob
- JP 107 "She Believes In Me" Bob
- JP 108 "The Matador" Bob
- JP 401 "Tennessee Sunshine" Bob & Joe

### HOEDOWNS

- JP 501 "Jopat/Jolee"
- JP 502 "Country Cat/City Slicker" (Excellent for clogging)

JP 1977 "Honey All I Ever Need Is You" Joe

JP 201 "When You Say Love" Joe

JP 202 "Tulsa Time" Joe

JP 203 "All At Once It's Forever" Joe

JP 204 "Gonna Have A Ball" Joe

JP 205 "I Don't Drink From The River" Joe

JP 206 "I Feel Better All Over" Joe

JP 207 "Love Has Made A Woman Out Of You" Joe

JP 208 "Friday Night Blues" Joe

JP 402 "Four In The Morning" Joe & Bob

### ROUNDS

JP 301 "All of Me" Loehr's

JP 302 "No Love At All" Loehr's



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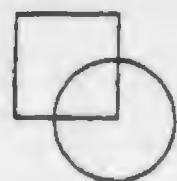
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Sept. 4-6 — Annual Singles' Dance-a-Rama, Hilton Inn West Motor Inn, Oklahoma City, OK — PO Box 414, Bethany, OK 73008  
Sept. 4-6 — A Square D Jamboree, Hawthorne Memorial Center, Hawthorne, CA — (213) 882-4192  
Sept. 4-6 — Chaparral Convention, Baron Hotel, Dallas, TX — 1425 Oakhill Dr., Plano, TX 75075  
Sept. 4-6 — Dam Square Labor Day Festival, Page School, Page, AZ — Box 2856, Page 86040  
Sept. 4-7 — Annual Alberta S/R/D Federation Convention, Lindsay Thurber Comprehensive HS, Red Deer, Alberta  
Sept. 4-7 — Kon Yacht Kickers Jamboree, Conneaut Lake Park, PA — PO Box 121, Meadville, PA 16335 (814) 336-2922  
Sept. 5-6 — Wy-Col-Ut Tri State Jamboree, Craig Middle School, Craig, CO  
Sept. 11-12 — Nebraska S/R/D Convention, Nebraska Western College, Scottsbluff, NE — Rt. 2, Box 321, Scottsbluff 69361



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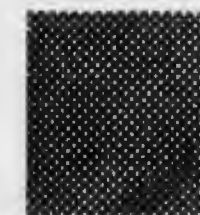


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Sept. 11-12 — Appalachian Clogging and  
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house, Rabun County, GA — 6410 Boyett  
Dr., Norcross, GA 30093

Sept. 12 — Anthodite Festival, Randolph-  
Macon Academy, Front Royal, Va — Box  
54, Riverton, VA 22651

Sept. 12 — Timber Top Festival, Nacog-  
doches, TX

Sept. 12 — ORA Fall Round-Up, Bell Audi-

torium, Augusta, GA — 422 Kemp Dr.,  
Augusta 30909 (404) 736-2440

Sept. 17-19 — Myrtle Beach Ball, Convention  
Center, Myrtle Beach, SC — 419 Hawth-  
orne Rd., Lancaster, SC 29720

Sept. 17-19 — Delaware Valley Federation  
Convention, Philadelphia, PA

Sept. 17-19 — Georgia State Convention,  
Macon Coliseum, Macon, GA

Sept. 18-19 — Neptune Festival, Convention  
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PR 1042 "Fool Such As I" by Renny (Elvis) Mann

PR 1041 "Ol' Showboat" by Darryl (Tex)

## JUST RELEASED

PR 1040 "Battle of New Orleans" by Chuck

PR 1039 "I Won't Go Huntin' With You Jake" by Al

PR 1038 "I Ain't Got Nobody" Smoothie by Chuck

PR 1037 "Countryfied" by Al

PR 1036 "Polka On An Old Banjo" by Renny

PR 1038 "It Takes All Day to Get Over Night"

Rouser by Johnnie

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MR 10 "Your Good Girl's Gonna Go Bad"  
Rouser by Eddie

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MR 9 "Lovin' What Your Lovin' Does To Me"  
Hot by Mark

MR 8 "In America" by Mark (Rouser)

MR 7 "Lady Of Spain" by Don (Fun)

MR 6 "Goodby Marie" by Eddie

MR 5 "Acapulco" Smoothie by Dean

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**BM 028 Heartbreak Mountain** — Dan Schadt  
**BM 027 I'll Get Along Somehow** — Ron  
**BM 026 Perfect Fool** — Jay Henderson

**BM 025 Daddy** — Jeanne  
**BM 024 Mr. Sandman** — Jay  
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Sept. 25-26 — Cave City Capers, Cave City,  
KY — 9408 Cornflower, Louisville 40272

Sept. 25-26 — Flaming Leaves Festival,  
Olympic Arena, Lake Placid, NY

Sept. 25-27 — West of England Convention,  
Mortehoe, Wollacombe, North Devon,  
England — 5 Cuckoo Hill Way, Bransgore,  
Christchurch, Dorset

Sept. 25-27 — Fall Festival, Riverside County  
Farmers' Fairgrounds, Hemet, Ca —  
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Sept. 26 — Grape & Wine Festival, Denis  
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- 2146 — Christmas Medley  
 Caller: Johnny Wykoff, Flip Inst.
- 2145 — Molly Brown  
 Caller: Lem Gravelle, Flip Inst.
- 2144 — New World In The Morning  
 Caller: Dave Taylor, Flip Inst.
- 2143 — Heart Of My Heart  
 Caller: Marshall Flippo, Flip Inst.
- 2142 — I Was Country When  
 Country Wasn't Cool  
 Caller: Johnny Wykoff, Flip Inst.
- 2141 — Get It Right  
 Caller: Marshall Flippo, Flip Inst.
- 2140 — More Than I Can Say  
 Caller: Vernon Jones, Flip Inst.
- 2139 — Gone To Gilly's  
 Caller: Lem Gravelle, Flip Inst.

### DANCE RANCH RELEASES

- 662 — No Teardrops Tonight  
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- 661 — Sunday Caller: Frank Lane, Flip Inst.

### BOGAN RELEASES

- 1336 — Jingle Bell Rock  
 Caller: Tim Ploch, Flip Inst.
- 1335 — Some Love Songs Never Die  
 Caller: Tim Ploch, Flip Inst.
- 1334 — Louisiana Saturday Night  
 Caller: Hubert Kerr, Flip Inst.
- 1333 — Your Memory  
 Caller: Tim Ploch, Flip Inst.

### LORE RELEASES

- 1195 — You Need Somebody  
 Caller: David Davis, Flip Inst.
- 1194 — I Keep Puttin Off Gettin Over  
 You Caller: Mue Odem, Flip Inst.

### ROCKIN A RELEASES

- 1374 — James Hold The Ladder Steady  
 Caller: David Cox, Flip Inst.
- 1373 — Ballad Of Cat Ballou  
 Caller: David Cox, Flip Inst.

### BEE SHARP RELEASES

- 115 — This Thing Called Love  
 Caller: Toots Richardson, Flip Inst.

- 114 — Mickey Mouse Club March  
 Caller: Bill Knecht, Flip Inst.

### SWINGING SQUARE RELEASES

- 2377 — There'll Never Be Anyone  
 Else But You  
 Caller: Arnold Strebe, Flip Inst.

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- 507 — E-Z, 34 Basics  
 Caller: Lem Smith
- 1021 — Blue Star 50 Basic Albums  
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# The S/D Shopper's Mart

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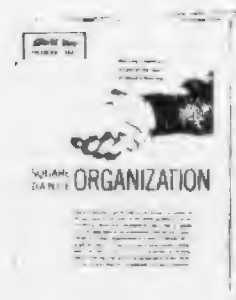


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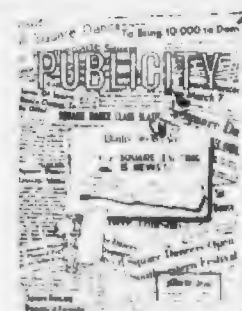
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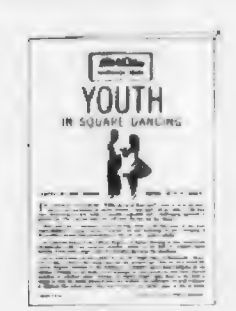
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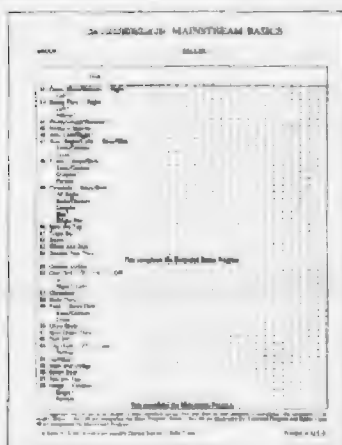


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11. Plastic Record Sleeves \$15.00 per 100, plus \$2.50 postage)



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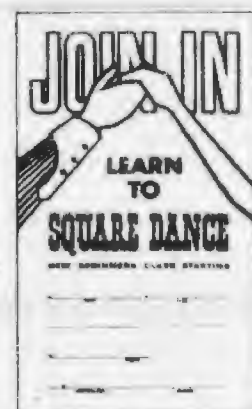
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13. Non-Dancer Promotional Four-page Flyer (\$4.00 per 100 Min. order; \$29.50 per 1000) (Postage \$1.75 per 100)
14. SQUARE DANCING Magazine Binders in durable bright red vinyl (\$4.25 each plus postage — 1 or 2 binders \$1.75; Add 50¢ for each additional binder)
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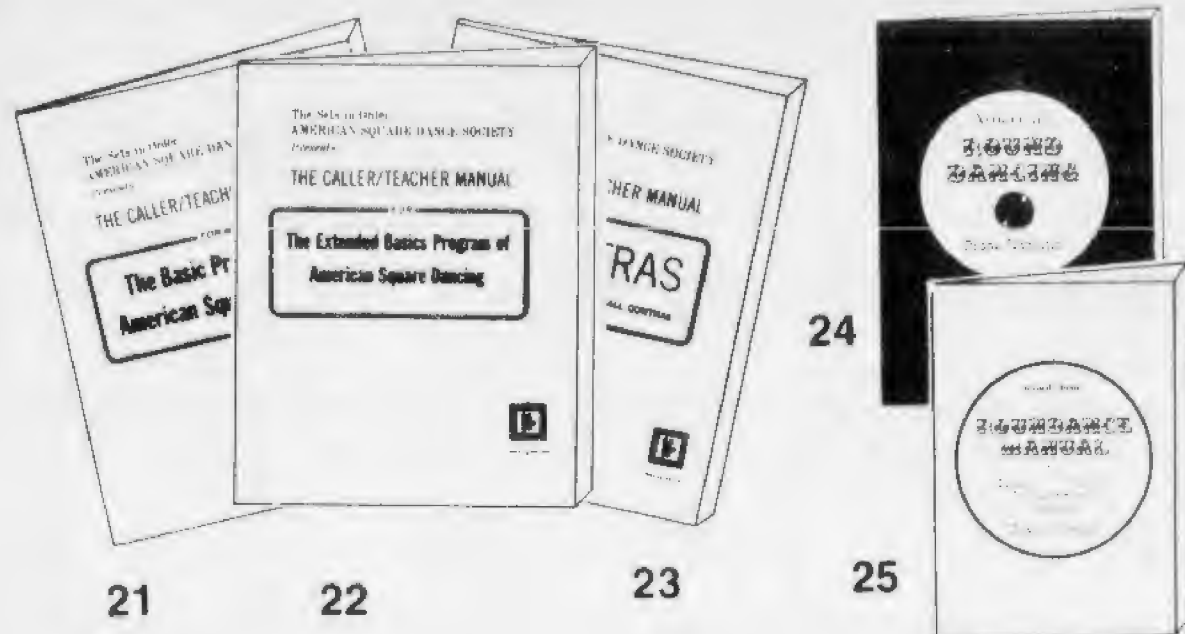


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21. Temporarily out of print — Available early fall  
 22. Caller/Teacher Manual for the Extended Basics (\$6.00)  
 23. Caller/Teacher Manual for Contra Dancing (\$6.00)  
 24. American Round Dancing — Hamilton (\$2.50)  
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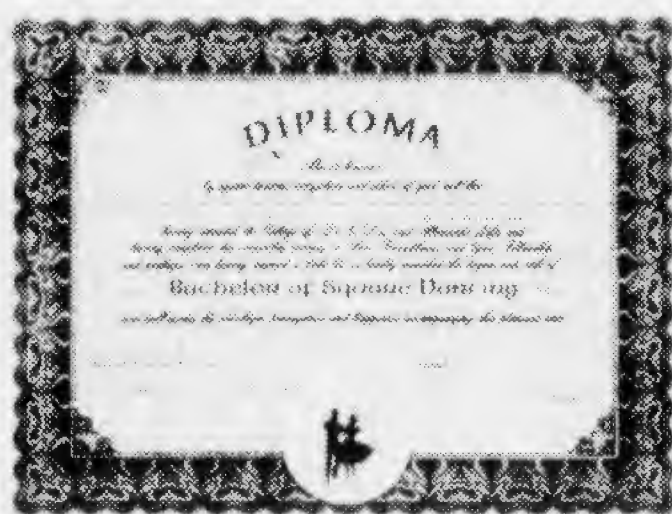
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26  
27



28



29

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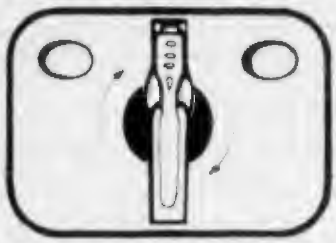
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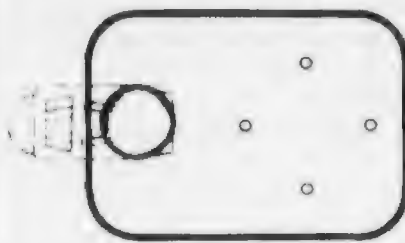
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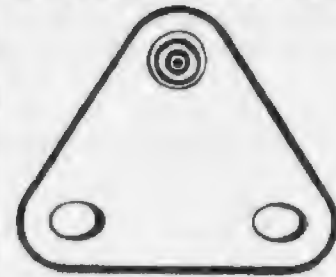
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Oct. 2-3 — Ocean City Fun Weekend, Ocean City Convention Hall, Ocean City, MD — 5908 Carroll St., Baltimore, MD 21207

Oct. 2-3 — Magnolia Swingers S/R/D Festival, Royal d'Iberville Hotel, Biloxi, MS — PO Box 712, Biloxi 39533

Oct. 10 — S/D Night at Disneyland, Anaheim, CA

Oct. 9-10 — Elizabethtown Festival, Hardin County Fair Squares Bldg., Elizabethtown, KY

Oct. 15-17 — 12th Commonwealth Games S/R/D Jamboree, Brisbane, Australia — 142 Highland Terrace, St. Lucia, Australia

Oct. 16-17 — Fall S/R/D Festival, Century II, Wichita, KS

Oct. 16-17 — Druid Promenaders Festival, Shelton State Community College, Tuscaloosa, AL — Rt. 4, Box 7, Tuscaloosa 35405

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Oct. 16-18 — 1st Texas Advance and Challenge Convention, Le Baron Hotel, Dallas, TX — 4837 Overland Tr., Grand Prairie, TX 75052

Oct. 16-18 — Show Me Hoedown '81, Sedalia, MO

Oct. 17 — Palmetto Promenaders Festival, Greenville, SC

Oct. 23-25 — Fall Festival of Rounds, Lake

Mirror Auditorium, Lakeland, FL — 522 Lombardy Rd., Winter Springs, FL 32708

Oct. 23-25 — International S/R/D Festival, Hagley High School Gym, Christchurch, New Zealand — PO Box 15045, Christchurch 6

Oct. 23-25 — Harvest Hoedown, Sacramento Memorial Auditorium, Sacramento, CA

Oct. 23-25 — Fall Festival, East Hill Farm, Troy, NH

Oct. 24 — Gingham Square Apple Jamboree, Watkins Glen H.S., Watkins Glen, NY

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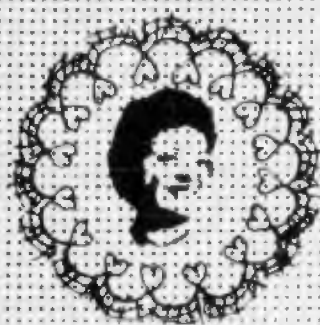
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